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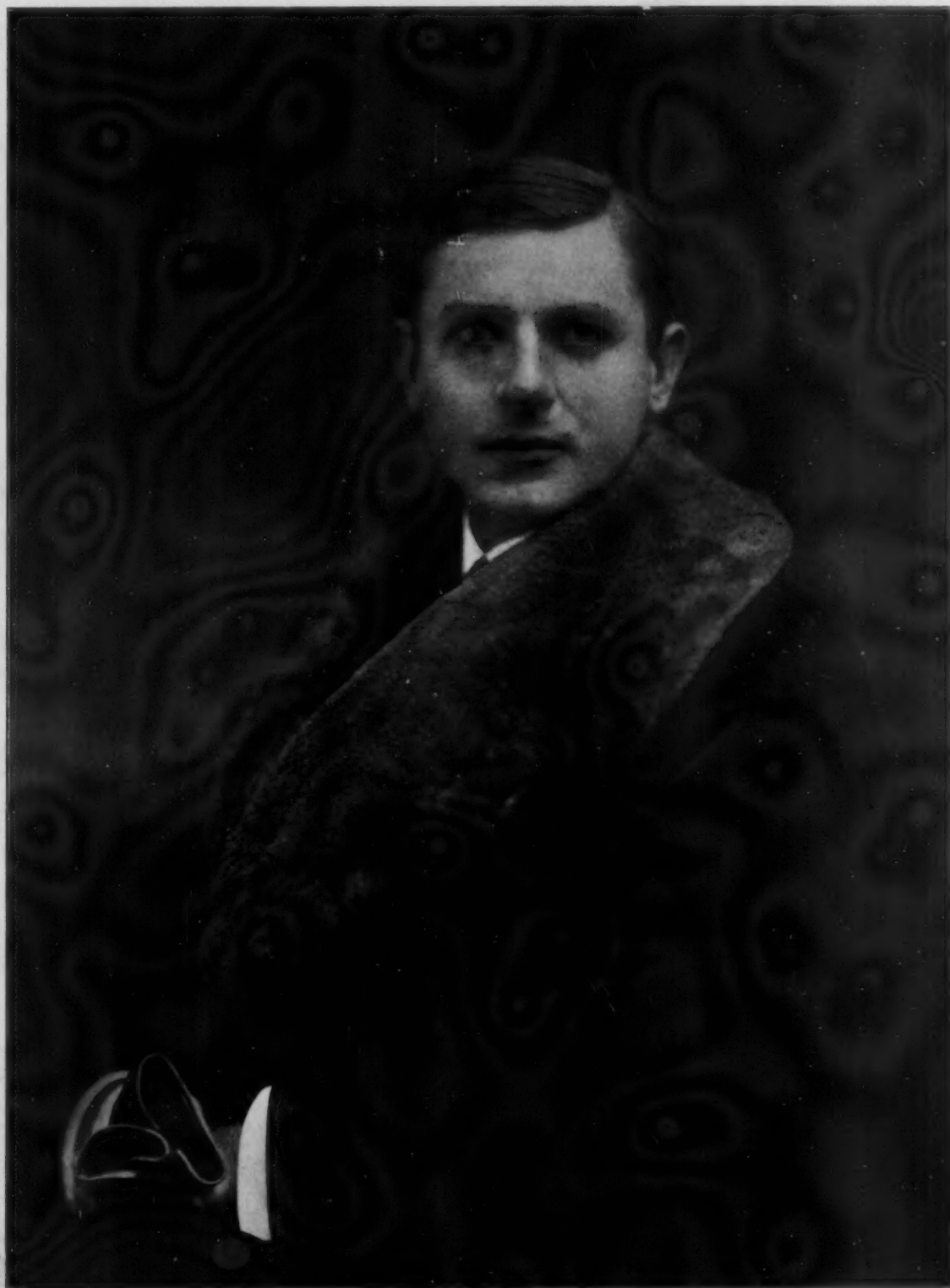
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LONDON, England, February 12, 1910.

With all the enthusiasm and ideals of youth and first endeavor, Brighton's second annual musical festival, under the direction of Joseph Sinton, conductor of the Brighton Municipal Orchestra, has come and gone, leaving the most pleasant and beneficial recollections. Interesting and successful from every point of view, the major portion of credit must be given to the indefatigable Mr. Sinton, who has worked heroically to accomplish some musical prominence for Brighton, which has proved to be rather a non-sympathetic municipality where the question of art concerns its being. Commercialism seems to rule rampantly in this delightful city by the sea, where its orchestral interests are centered, the value it has to the place in pounds, shillings, and even pence, cuts a much bigger figure than its value as a stimulating educational factor. So the discussion pro and con by the city fathers, their almost universally indifferent attitude, or active hostility, would have damped the spirit of most promoters. But on the strength of the masterful ability and executive



THE DOME.

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power of Mr. Sinton's regime, a rather more humane forbearance was instituted, and the first year festival clearing expenses and the second year likewise, there is hope for the continued life of an art which though it may not be "worth a six pence" to the town in the estimation of some benighted Philistines, must have its worth and influence on the social life and culture of even the benighted ones themselves. And much talent there is right in Brighton. The ambition to do and the ability to accomplish was proven in the fine work of the chorus of 420 voices, all recruited from local sources, and the very competent orchestra, augmented by some extra London musicians for the festival, but having in itself the efficient nucleus.

Of the artists engaged to conduct and interpret, all were of a much higher standard than that usually found at the festival, which, after copy of the grand opera system, usually brings forward one or two "stars" supported by a makeshift ensemble. Heading the list was Christian Sinding, the noted Norwegian composer, who made his first visit to England on this occasion to conduct his own symphony in D minor and his "Rondo Infinito."

The English composers, by no means neglected, were represented by Sir Charles Stanford, whose "Ode to Discord" was played; S. Coleridge-Taylor's new work, "Endymion's Dream"; James Dear, who directed his new work for baritone solo and male chorus entitled "Songs of the Open Air"; Arthur Hervey, and his festival set of variations for orchestra, "Life Moods"; and the delightful "Cinderella" suite for orchestra by Dr. W. H. Speer; and also Edward German's symphonic suite, "The Seasons," conducted by the composer; besides Rutland Boughton's new symphony march, "Britannia." The spirit of modernity may easily be seen to pervade this repertory. As Mrs. Morice, writing in the Brighton Standard, says:

It sounds iconoclastic to suggest that the festival committees of Norwich, Worcester, Hereford, Birmingham, Sheffield and the rest are inclined to handicap themselves unnecessarily by clinging too tenaciously to relics of the past. But the old-time oratorio, as a type, has undoubtedly passed quite out of fashion, and the Brighton Festival program instituted last night implies a tacit recognition of that fact.

The list of artists engaged as interpreters included the following: Walter Hyde, Marie Brema, Robert Burnett,

George Baker, S. Hempself, Edith Evans, John Coates, Watkin Mills, Enid Gabel, Thorpe Bates, Madame Gleeson-White, Lilian Tree, Plunket Greene, Jean Waterston, Esta D'Argo, Marie Novello, Robert Charlesworth, Byndon Ayres, Daniel Paine.

The opening concert, February 2, was given to the concert version in English of "Samson and Delilah." Saint-Saëns' work was sung in the Eugène Oudin translation in the most commendable fashion by the chorus and soloists, under the baton of Joseph Sinton. Composed almost entirely of young, fresh voices, the effects were of a quality of tone, and nicety of nuance, to call for special comment. Notwithstanding the very poor arrangement for placing the various sections of the chorus, necessitated by the circular formation of the dome, the amalgamation of tone was still a thing to notice for its quality and timbre. In the chorus of the "Philistine Maidens," the first sopranos were beyond reproach in exquisite coloring and exact precision. Marie Brema and Walter Hyde were the principal artists.

The second concert, on February 3, was a miscellaneous program, containing overture to "The Flying Dutchman," and the second act, in concert version; also the overture to "Die Meistersinger." The first performance of S. Coleridge-Taylor's cantata, "The Legend of Endymion,"



JOSEPH SINTON,

Conductor of Brighton Municipal Orchestra.

was conducted by the composer on this occasion, and some miscellaneous songs were heard. Built upon the legend of the old Grecian tale of the love spell cast on the beautiful youth Endymion by the mood goddess Selene, this latest work of Mr. Coleridge-Taylor is perhaps the best thing he has offered the public. Modern in its spirit of orchestration, dramatic and containing melodic charm of much beauty in its solo numbers, it bids fair to increase the composer's reputation along the serious line. The soloists were Edith Evans and John Coates.

Friday's concert was also composed of a varied program. Verdi's "Requiem" was sung with Madame Gleeson-White, Lilian Tree, John Coates and Watkin Mills. The chorus was not quite so sure of its intonation in this work and excepting Mr. Mills the solos were very, perfunctorily given. Another work that failed to impress in the manner in which it was meant to impress, was Sir Charles V. Stanford's "Ode to Discord." It is very well to travesty the "advanced moderns," but their underlying thought must first be fully understood before a burlesque carries any weight of artistic conviction. It may be amusing to me at least, or ethically good form to offer this hashish to the general public. Dr. Stanford conducted in person.

Saturday was given over to the Paderewski symphony, Christian Sinding's "Rondo Infinito," and Edward German's "Spring" suite, and Dr. Speer's "Cinderella," all heard at the afternoon concert, and in the evening the Sinding symphony and the concert version of "Cavalleria Rusticana." Of the Sinding symphony one may say that it contains all the beauty of melodic outline and color and rugged atmosphere of the northern country of Dr. Sinding, and it is orchestrated with all the finesse and refinement of orchestral combinations that distinguish other and better known works of this composer. The rondo is also of a very fascinating character. This composition

was given in America by the Boston Symphony Orchestra under Max Fiedler, who wrote to the composer in enthusiastic terms of its interesting and effective charm.

A very interesting personality is Christian Sinding, who lives most of the time in Berlin, but seeks the country every summer where he finds inspiration for his work in composition. Asked what he thought of the modern school as represented by Richard Strauss and his "Elektra," Mr. Sinding said to the writer: "Wonderful, Strauss is a magician; I am a great admirer of Richard Strauss and his great ideas." Mr. Sinding goes direct to Odessa, from Brighton, where he will conduct a whole program of his compositions with the Imperial Orchestra.

Every pianist knows Sinding's "Rustle of Spring," which has made a fortune for the publishers, but next to nothing for the composer who sold it along with several otheropus numbers of the same issue years ago.

The Dome, though certain historic and romantic associations make it a place of uncommon interest, is not a good concert room, either for its acoustic properties or in its seating arrangements. Circular in form and with a capacity for accommodating nearly 3,000, it is one of the show places of the town. Once the royal stables of George IV, it was long ago transformed into a concert hall. Leading from the Dome is an underground tunnel to the "Pavilion," which is but second to the dome in its interesting "past." Small social affairs are held here, informal musicales, and much of the entertaining of the Brightonians is carried on in its once elaborate and richly furnished rooms, now entirely dismantled except for some magnificent chandeliers which still lend beauty to the barren rooms.

There is no gainsaying the tremendous amount of interest the Thomas Beecham season of grand opera at



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Covent Garden is awakening. The repertory of opera offered appeals to music lovers and public alike, and the list of singers includes many young fresh voices. Rehearsals are now being held every day and the season is shaping itself artistically and financially in the most encouraging manner. Covent Garden is entirely sold out for the first three performances of "Elektra." Mr. Beecham will conduct the opening night, and the composer two, at least, of the promised five performances. The extension of the Beecham opera season means the engaging of many more artists and the production of further novelties, the full particulars of which will be shortly announced.

Godowsky will play the following program at his Chopin centenary program to be given in Queen's Hall, February 22:

- Sonata in B flat minor (op. 35).
- Fantasia in F minor (op. 49).
- Ballade in G minor (op. 23).
- Nocturne in G (op. 37).
- Scherzo in B minor (op. 20).
- Mazurka in F sharp minor (op. 59).
- Waltz in G flat (op. 70).
- Polonaise in F sharp minor (op. 44).
- Sonata in B minor (op. 58).

One hears some exceptionally good piano playing during a London season. The great virtuosi come and go, and leave pleasant remembrances, if not of their entire programs, of at least many compositions. Of the young unknown artists, one seeks almost in vain for the distinguishing mark, for that something that shall acclaim him or her as individual, unique, uncommon. So, when the unexpected happens, one may be said to be all the more ready to recognize the inexorableness of the artistic decree. According to the writer's judgment, the unexpected happened at Bechstein Hall this present week, when Benno Moiseiwitsch made his London debut. In a program that contained the Bach "Chromatic Fantasia and Fugue," Beethoven's "Appassionata" sonata, the Schumann "Carnaval" (op. 9), Chopin's B minor sonata, and Brahms' variations on a Paganini theme, this young pianist was the mature artist, in his broad grasp conceptions and continuity of design and delineation. The master of an absolutely

impeccable technic, a wonderfully powerful tone and an equally wonderfully caressing pianissimo, to sum up his qualifications, one may say he has the "divine spark." Some exception was taken to Mr. Moiseiwitsch's interpretation of the "Appassionata." That he may have tried to read into this composition something more than may be found by the average interpreter is quite believable, but much more forgivable than that he should have failed to find some nuggets of meaning, or having found, trample them into obscurity in a scramble for notes, or through fear of displaying some healthy sentiment over the find, a point of view indulged in by the type of the blasé. Having so few extraneously fit examples of interpretive criteria by which one may judge of the proper measure of "Appassionata" content in the op. 57, it seems more plausible to infer that Beethoven, the giant, poured in some-



PROF. CHRISTIAN SINDING.

what more than some pianistic weaklings are able to distill. In the case of this particular work, it is perhaps more ethical, musically speaking, to err on the side of finding than losing.

Mark Hambourg is en-tour in Canada, where he went direct after his tremendous success in Paris with the Lamoureux Orchestra.

Emil Sauer gave his only London recital at Queen's Hall February 9. Mr. Sauer played with all his accustomed elegance, finesse and brilliancy, a program ranging from Beethoven to Debussy. Next Saturday afternoon Mr. Sauer will be the soloist with the Queen's Hall Orchestra.

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Sole Manager for Caruso's English Autumn Tour 1909, The Thomas Beecham Opera Season, Covent Garden, February and March, 1910, also October, November, and December, 1910. Sousa and his Band, Great Britain Tour, January 1st to March 6th, 1911. First Australasian Tour, April-July, 1911. Kathleen Parlow, Violinist, American Tour, 1910-1911. THE BECHAM SYMPHONY ORCHESTRA, 318, REGENT STREET, LONDON, W. Cablegrams "Orchestric," London.

playing the Beethoven "Emperor" concerto and Mendelssohn's No. 1, G minor concerto.

Ida Kopetschny will give a song recital in Manchester March 9. Madame Kopetschny has often sung in the more northern cities of England and always with much success. At her last appearance in Manchester the Manchester Guardian said: "She proved herself a fine singer of German lieder. Brahms was sung with perfect understanding and great power."

Edith Clegg, a Hermann Klein pupil, has been engaged for the grand opera season at Covent Garden. Miss Clegg will appear in "Die Walküre" and as Magdalene in "Die Meistersinger."

Following is the program of Elena Gerhardt's second London recital, given at Bechstein Hall February 10:

Das Meer hat seine Perlen.....Franz
StändchenFranz
Im HerbstFranz
Der NussbaumSchumann
Ins FreieSchumann
WaldeggesprächJensen
Am Ufer des Flusses.....Jensen
Ein SchwanGrieg
Mit einer Wasserpflanze.....Grieg
HoffnungGrieg
Kein Lichtlein glanz mehr durch die Nacht.....Tschalkowsky
Im wogenden Tanze.....Tschalkowsky
Du denkst mit einem Fädchen mich zu fangen.....Hugo Wolf
Der FreundHugo Wolf

This interesting program was interpreted with all the marked individuality of the Gerhardt style. Finesse and poetical impulse are always present in all this artist's interpretations. In fine vocal form, Miss Gerhardt charmed her audience, and was repeatedly recalled at the completion of her concert. She was assisted by Paula Hegner, pianist, and accompanist. In the latter capacity Miss Hegner was especially efficient.

Augusta Cottlow will be heard in recital at Aeolian Hall February 21.

Joseph Holbrooke's second orchestral concert at Queen's Hall February 11 disclosed the fact that in Mr. Holbrooke England has a unique and wholly individual musical genius. If one may select, on the preference of melodic charm, from a program that contained a wealth of orchestral innovations, then the prelude and scena from the composer's drama, "Dylan," must be accorded first place in attractiveness. The libretto is founded on a Welsh legend of the "Sea Ring," and is wonderfully illustrative and even pictorial in its delineation of "wide, open spaces, of elemental forces, and of wild and untamed nature." A fine declamatory solo for the bass voice was sung by Robert Radford. The prelude to this music drama is scored for some unusual instruments, such as four saxhorns, eight concertinas, three saxophones, alto and bass clarinets, a bass flute, a bass trumpet, a celesta, tubaphone, gongs, harps, and other genus of instruments not the common possession of even the regular symphonic orchestra. Among other numbers down on the program was the altogether quaint and charming composition for orchestra, twenty variations on "Three Blind Mice," first produced in London by Henry J. Wood in 1901. The orchestral prelude, "The Bells," produced at the Birmingham Festival of 1906; the tone poem "Ulalume," after Poe's form, and the composer's symphony, "Les Hommages," which was its second London hearing. Analysis of these compositions would cover many pages, but suffice to say there is today no

more ultra-modern, no more advanced orchestral technician than Joseph Holbrooke. The list of his compositions published is enormous for a man just entering his thirties.

The Philharmonic Society has conferred upon Emil Sauer, in recognition of his artistic merits, the much coveted Philharmonic gold medal, bearing the impression of Beethoven's likeness, which has only been presented to a few most distinguished artists who have repeatedly assisted the Philharmonic Society at its concerts.

Richard Buhlig gave the first in his series of three recitals, at Aeolian Hall, February 8. The program, composed entirely of Beethoven compositions, the sonata, D major, op. 10, No. 3; the "Thirty-two Variations," C minor; sonata, A flat, op. 110, and sonata, C minor, op. 111, were all interpreted in the mood and manner spiritual, almost of the too coldly asceticism mode. It is far from necessary that all sensuous beauty shall be annihilated, in



MOSAIC PORTRAIT OF GEORGE IV.
Brighton Art Gallery.

the abstract or concrete, musical or otherwise, that the intellectual may flourish, rather, to particularize, is it the happy adjustment of the combination on an equable basis of reciprocity that brings to a more perfect fluorescence the Beethoven musical genre. Also, a little infusion of virility and a less attenuated listlessness might add somewhat to the improvement of the Buhlig personality. Further interest is centered in this young pianist through the two remaining programs. One to be composed of Brahms and Schubert and one to again contain Beethoven in the sonatas op. 109, E major, and op. 57, F minor, besides a Chopin group.

Norman O'Neill's recent appearance before the Oxford Ladies' Musical Society as solo pianist was an occasion for the most hearty and genuine appreciation of a program composed of the Schumann "Carnaval," a Scar-

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latti group, the Brahms C major, op. 119, intermezzo, and a Chopin group of three etudes. At this same concert J. Campbell McInness sang three groups of songs. At the present moment there is no more popular musician in London than Norman O'Neill, though his success in the writing of the music for Maeterlinck's delightful fairy play now running at the Haymarket Theater, Mr. O'Neill conducting.

The Bach Choir, Dr. H. P. Allen, conductor, will present Bach's B minor mass at Queen's Hall March 15. The soloists will be Madame Gleeson-White, Ada Crossley, Gervase Elwes and J. Campbell McInness.

The Delle Sedie School presented several pupils in recital at Broadwood's February 11. Madame Sérén, one

23 (the Trio is composed of Vera Maurina, Michael Press and Joseph Press, and their playing is marked by much delicacy and sound musicianship); a sonata recital by Johan Rasch, violin, and Lloyd Hartley, piano; the second Chappell matinee recital given by Alice Baxter, vocalist, and Cecil Baumer, pianist; the Bruce Quartet (Braxton Smith and assisting artists); Clare Powell and Jeffrey Pulver in a joint recital; Dorothy and Marjory Dorning in their first piano and violin recital; Viola Tree, vocal recital; Alfred Cortot, two piano recitals, and Archy Rosenthal's piano recital.

Francis Macmillen will be heard in Queen's Hall February 10. EVELYN KAESMAN.

Some London Opinions About Ernest Schelling.

Ernest Schelling, the American pianist, continues to win golden opinions abroad. The following notices refer to a recital which Mr. Schelling gave in Queen's Hall, London, December 2, 1909:

The weather yesterday evening was most unpropitious, yet there was a large and appreciative audience at the second piano recital given by Ernest Schelling at the Queen's Hall. His program included Beethoven's last sonata in C minor, op. 111, the "testament sonata," as it was named by Lenz. In the "Allegro con brio" the pianist displayed due dignity and strength, while the adagio, with its nobly expressive theme and variations, which draw away the thoughts of a sensitive listener from all that is earthly, was interpreted with fine tone and deep feeling. Mr. Schelling played two Chopin nocturnes (op. 27, No. 1 and op. 15, No. 2) with skill and poetry, and he was equally successful in two etudes from op. 25. A theme in F sharp minor, with variations, from the pen of the pianist, proved interesting. The variations were clever, very varied, and notable for their brevity. As a rule, composers—including the greatest—are inclined to take undue advantage of a form which is very elastic. Mr. Schelling performed the quiet numbers with delicacy, and the showy, yet refined, ones with all brilliancy.—The Daily Telegraph, December 3, 1909.

In the evening at the same hall, Ernest Schelling gave another piano recital, and made more friends by his beautifully refined and finished playing. Not for nothing has he studied under Paderewski. His playing is brilliant in the extreme, though by no means destitute of more solid qualities too. Thus a Beethoven sonata, which he gave his hearers yesterday among other things, was admirable in its breadth and understanding. As composer also he increased his reputation by a set of variations containing some very interesting music.—The Westminster Gazette, December 3, 1909.

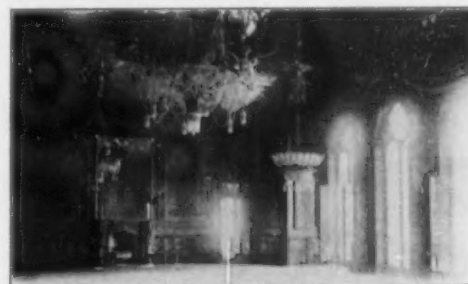
Ernest Schelling's performance of Beethoven's piano sonata in C minor, op. 111, at his second recital at the Queen's Hall, on Thursday evening, showed that his sympathies are not limited to the romantic school, to which he confined himself at his first concert. He has the rare gift of combining a tone of remarkable clearness with warmth of feeling, and though every detail stands out sharply his style has so much impulse and individuality that there is not the least suspicion of formality. How well Mr. Schelling's masterly technic lends itself to brilliant display was shown in the modern pieces, among which was a set of variations of his own.—The Daily News, December 4, 1909.

Ernest Schelling gave further proof of his fine quality as a pianist at his recital at Queen's Hall on Thursday night, when, despite the wretched weather, he had quite a large audience. His program included Beethoven's "Testament Sonata," which is interpreted with dignity and breadth as well as restraint, and his own "Theme and Variations." The latter is a clever work, in which the composer presents his theme in a great variety of lights, but always with rare and admirable succinctness.—The Sunday Times, December 5, 1909.

After the departure from Zara, Dalmatia, of a touring opera company, which had a great success in the town, it was found that the poorer classes were almost destitute, having pawned their belongings in order to get tickets for the opera.—London Musical News.

Bispham Sings for Students.

On his recent visit to Chicago David Bispham visited the new quarters of the Chicago Musical College, and was so pleased with the talent of a few of the students that he heard that he expressed a wish to hear more of the work of the pupils. A reception was accordingly arranged by Dr. Ziegfeld in the beautiful theater attached to the college, when, after listening to admirable performances on the violin, piano and acts from an opera and a play, Mr. Bispham went upon the stage and, addressing an audience of eight hundred professors and pupils of the institution, declared that he had been so pleased by what he had heard from those who had studied under Dr. Ziegfeld's corps of masters, that he desired to return the compliment and immediately sang for his audience, who evinced the greatest enthusiasm, a group of classical songs from his repertory, and ended by giving his remarkable rendition of "The Raven" by Edgar Allan Poe, with music by Arthur Bergh. In the audience were a number of visiting musicians, including Olive Fremstad, of the Metropolitan



THE SALON AT BRIGHTON PAVILION.

Opera. Mr. Bispham was subsequently the recipient of an engrossed letter of thanks, signed by Dr. Ziegfeld and his entire faculty, the value of whose musical work in Chicago cannot be overestimated.

Frank Conly's Success in York.

Frank Conly, the basso, has added to his successes by a recent concert in York, Pa. Press notices read:

Mr. Conly made his first appearance in a selection from the "Huguenots." It was Meyerbeer's "Piff, Paff." He sang Handel's "Where'er You Walk," and in both demonstrated his technical knowledge and that he has an altogether pleasing voice. His tones are good, whether high or low, and his manner is pleasant, in addition.—York, Pa., Gazette.

Mr. Conly not only is capable of sonorous richness of tones and dramatic expression, but possesses to a large degree sympathetic quality. He was enthusiastically applauded and responded with two encores which were equally pleasing.—York, Pa., Dispatch.

Eleanor McLellan to Spend Summer Abroad.

Eleanor McLellan will continue to be busy at her New York studio until June 21. On that date the distinguished singing teacher will sail on the steamer Kronprinzessin for Germany. Miss McLellan has planned to spend the entire summer studying in Berlin and Leipsic.

Yvonne de Treville, who was born in Galveston, Tex., her mother being an American and her father French, made a success in "Lakmé" in Vienna, and Felix Weingartner engaged her for fifteen performances this year.

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A PIECE OF SCULPTURING SAID NOT TO BE FULLY APPRECIATED BY THE BRIGHTONITES.

of the school's more advanced pupils, sang the "Bel raggio" from Rossini's "Semiramide," and a duet from Delibes' "Lakmé," with Catherina Mera, also a young and promising pupil at the school. Miss Mera sang as solo numbers a Nevin group. Other pupils were: Herbert Deighton, who sang numbers from Haydn's "Creation"; Lyon Lightstone, whose numbers were by Tosti, and to close the program a group was sung by Mrs. Simon, and two duets with Mr. Simon. The musical program was preceded by a short lecture by Mrs. J. Edgar Rudge on Delle Sedie and his work and association with the founders of this London school, Mr. and Mrs. Ingo Simon. The school, now in its second year, is making remarkable strides of advancement in the number of its increasing pupils and its growing importance as a musical factor. Other recitals will be given during the spring season.

Other concerts of the month of February are the following: The Russian Trio, which was heard in a concert at Steinway Hall, February 7, and rebooked for February

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In concert work it does not pay to be an imitator, as has been demonstrated over and over again. There was a striking illustration of this truth at the Singakademie on Thursday evening, when Marie Soldat-Roeger gave a concert with the assistance of the Philharmonic Orchestra. Madame Soldat-Roeger and Gabrielle Wietrowetz have always been considered the two greatest women pupils of Joseph Joachim, whose style and objectivity they both imitate to a minute degree. It is sad, but true, that both ladies are signal failures as solo performers. Fräulein Wietrowetz, because of lack of recognition, has almost entirely given up solo playing, and a like fate seems to be rapidly overtaking her colleague. Madame Soldat-Roeger's program on Thursday evening was precisely what would have been expected of a violinist trained at the Hochschule under Joachim; that is to say, it was severely classical and comprised the Brahms and Beethoven concertos, and four movements from Bach's E major suite for violin alone. I wandered to the Singakademie that evening with very vivid recollections of the strong impression of this artist's performance of the Brahms concerto made on me some ten years ago. Even then her playing lacked temperament and individuality, but it was masterly, if cold. It was difficult to realize on hearing her again that it was the same violinist. In the first place, the old mastery is gone; her technique is no longer sure, her intonation is often faulty and her tone is harsh and dry. She has cultivated the objective viewpoint so long and has so systematically denied all emotional impulses that her playing seemed utterly sapped; it was brittle, like dry wood. Of temperament and warmth there was not a trace, and as she abstains from the vibrato practically all of the time, her tone was wholly devoid of life and vitality. Never have I heard at the hands of a violinist of repute the allegretto of the Beethoven concerto sound so dull, so dead, so utterly devoid of interest. Madame Soldat-Roeger has so blindly followed the teachings of Joachim and put the composition only in the foreground and subjugated her own nature so long and so thoroughly that it has become a fixed habit; she now seems incapable of any real impulse. It is musical asceticism. Where the virtue of such a proceeding comes in, I fail to see. I would as soon listen to a musical automaton. Why kill temperament, why kill individuality, why abstain from the vibrato, which lends charm, quality and carrying power to the tone? Why eschew all these things that appeal to the public and make for success of the concert performer? Where is the reward? Madame Soldat-Roeger's success was very meagre this time. Joachim was a great artist and a man of such overpowering personality that he maintained himself at the top of his profession throughout his remarkably long and active life, but as a teacher of solo playing I maintain that he was a false prophet and it is only those Joachim pupils that refused to have their individuality killed and their temperament deadened, who have suc-

ceeded. Those who followed him blindly are out of it, so far as success on the concert platform is concerned.

Olga Steeb, the young American girl from Los Angeles, is rapidly coming to the fore and gaining recognition as a pianistic genius of the first rank; such authorities as Otto Neitzel and Fritz Steinbach have proclaimed her as such. I heard only the first half of her first recital, given here before Christmas, so I was glad to hear her again in a complete program of two hours' duration. There can be no doubt that the young lady possesses pianistic gifts of a very extraordinary nature. The delicacy, crispness, fleetness and certainty of her finger technique in all kinds of difficult passages and filagree work reminded me very much of Godowsky. Very remarkable, too, is her chord playing; she produces massive, ringing chords with a virility of tone production that belies her age. Like Busoni, she shows a special predilection for Bach and Liszt; her playing of the Bach A minor fugue was remarkable for lucidity and for mental grasp. On the other hand, her rendering of Chopin waltzes and etudes was highly commendable. A certain naïve charm of conception was very winning and the exquisite finish of everything pertaining to the mechanical was thoroughly delightful. The young lady has a very superior musical intellect, as was revealed by her reading of a MacDowell



OLGA STEEB,
Pianist from Los Angeles.

sonata, which she played with a noteworthy depth of understanding. In fact, her playing throughout the program was characterized by a great deal more abandon than she displayed on the occasion of her debut here. Then she seemed to be holding back by main force; this time she gave free rein to her feelings and showed that she has real emotion. The Liszt arrangement of Mendelssohn's "Midsummer Night's Dream" music suits Miss Steeb to perfection; it would hardly be possible to play the scherzo of this with greater deftness, clearness and brilliancy. All in all, it was a very interesting and convincing exposition of piano playing and Olga Steeb undoubtedly is a name that will often be heard in the musical world in time to come.

At the eighth Nikisch Philharmonic concert on Monday evening, a violinist of a very different style and school

was heard. This was Stefi Geyer, a Hungarian miss of about twenty summers, who played the Jacques Dalcroze concerto. Miss Geyer has that which I so much missed in Madame Soldat-Roeger—individuality. She also has warmth and an appealing, emotional tone that goes to the heart. Her technical command of the violin is also admirable. We have in this young lady an excellent combination of beautiful, soulful cantilena and technical mastery. I have heard her on former occasions in numerous other works which better displayed her virtuosity; in the Vieuxtemps E major concerto, for instance, she played with bravura and an astonishing staccato in the finale. She is one of the most interesting personalities among violinists of the fair sex. The orchestral numbers of the program were Schubert's "Rosamund" overture, Bruckner's ninth symphony and Bülow's arrangement of the Liszt first rhapsody. I do not suppose there is another living conductor who can interpret the Liszt rhapsody in such a wonderful manner as Nikisch; he is a Hungarian himself, but he has all the finesse of a Frenchman and all the barbaric abandon of a Cossack, when the composition requires it. The audience seemed bored with the Bruckner symphony, which, indeed, is a complex Chinese toy to all but the initiated.

There was a première at the Volksoper again on Wednesday evening. Director Alfieri deserves a great deal of credit for introducing to us so many new works and also so many old, half forgotten operas during this, his first season. It was a one act music drama entitled "Ahasver," by Fritz Ritter, that was presented on Wednesday evening. The libretto is by Paul Rache and is taken from the play of the same name by Hermann Heijermans, a successful Dutch playwright who lives in Berlin. The novelty met with an emphatic success, but this was due more to the subject and the clever way it was acted than to the music. It is a very realistic tragedy and deals with an episode of the recent persecution of the Jews in Russia. Karalik, a poverty stricken old Jew, living with his wife Lubascha in a wretched hovel, is bemoaning the supposed fate of his son, Petruschka, who has been absent from home for three days. The father suspects ill treatment at the hands of the authorities. He and his family have been for years persecuted because of their religion, and his father had been killed and his mother had had her tongue cut out and her eyes put out, because they refused to be baptized. In the absence of the father the son returns home and confesses to his mother that he had become baptized in order to save his life. She is horrified and is about to drive him out into the night, when the father comes in; as the old man is a far greater fanatic than the mother, neither dares tell him what has happened. But when Cossacks appear and drive the father and mother out of the village, because they cannot produce papers to prove that they have permission to live in the village as Jews, the old man, in surprise that the son is not compelled to go with them, asks the reason. When the leader informs him that the boy can remain because he has embraced the Christian faith, Karalik falls into a paroxysm of rage and curses his son, his son's children and their children's children, for all time to come. The old couple leave the hovel, and the boy falls prostrate in front of his blind grandmother. It is a grewsome subject, but it is intensely dramatic and very effective. Julius Rünger, baritone, was magnificent as Karalik and Rosa Sachse-Friedel, alto, gave an admirable delineation of his wife. Franz Zornitz, tenor, was also very acceptable. Ritter's music lacks originality. He adheres to the declamatory style of singing, but his treatment of the orchestra is more like that of the new Neo-Italian school. There is an abundance of melody in the orchestra, but one misses the individual form of speech. Following the novelty came a very commendable performance of the "Daughter of the Regiment." Else Theile as Marie revealed a sweet voice and excellent schooling; Carl Fischotter as Sulpiz, Siegfried Rolf as Tonio and Elizabeth Kempner as Marchesa were also excellent.

Arrigo Serato, the well known Italian violinist, scored a big success at the Singakademie last Saturday evening.

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as my assistant informs me. He gave a concert with piano assistance. The program consisted of Veracini's concerto in E minor, the Brahms A major sonata, the Schubert fantasy, op. 159, for violin and piano and Vitali's ciaccona for violin and organ. In the sonata and the fantasy Serato played with great finesse and with splendid balance in point of ensemble, tone production and emotional display. He was at his best in the old Vitali number, of which he gave a very impassioned rendition. Serato's tone is warm and vibrant and he always enters into his work with his whole soul. This style of composition suits him to perfection. His conception of it was big and broad and he played it with great plasticity as well as with glowing temperament. Technically there was nothing to criticize. He received an ovation.

The young Parisian pianist, Adolph Borchard, is meeting with a great deal of recognition in Berlin. He recently played before the Emperor at a big reception given by the French Ambassador. At his second recital at Beethoven Hall he enhanced the splendid impression formerly made here. Liszt seems to suit him well, and his renditions of the six "Soirées de Vienne" were remarkable for lucidity of technic, for charm of touch and for refinement of delivery. The young Frenchman has admirable poise. His style of playing Mozart, while by no means German (it being too elegant for that), is, however, very interesting; elegance, finish and refinement are characteristic features of his playing. He had a very distinguished audience, which bestowed upon him unmistakable tokens of approval.

A very successful debut was made this week by Leo Sirota, a new pianist. Nowadays one could pave the city with pianists possessing big technic, yet the digital proficiency of this young man is beyond the average. He made the mistake that most young pianists of the day are making, of playing too heavy a program, including, as it did, two such big numbers as the Beethoven "Hammer Klavier" sonata and the Brahms "Paganini" variations; the "Hammer Klavier," like the Liszt B minor sonata, should be excluded from concert programs. However, young Sirota gave a most remarkable rendition of the work. Young pianists beginning their careers are of late very fond of playing the biggest and most indigestible works in piano literature, forgetting that the public is bored by them. Egon Petri, for instance, is an admirable young pianist, but the programs of his two recitals were enough to scare the public away, instead of attracting it. And when young, immature pianists attempt pieces of this nature, it becomes unbearable. There is such a wealth of good music, and at the same time pleasing music, in piano literature, that there is absolutely no necessity for choosing programs of such heavy caliber. Anyhow, the critics are not convinced by such choices.

A new conductor, Bruno Weyersberg, a native of Berlin, introduced himself at the Blüthner Hall with the assistance of the Blüthner Orchestra and Johanna Heinze, dramatic soprano. Two of Weyersberg's selections were rarely heard compositions—Peter Cornelius' overture to "Cid" and Tchaikowsky's third symphony in D major. This was the first time during my fifteen years' residence in Berlin that I have heard Tchaikowsky's third symphony. Compared with the fifth and sixth, it is weak, both in contents and workmanship; yet it contains numerous interesting features and it bears the unmistakable stamp of Tchaikowsky. The first movement is uninteresting and the finale, too, is rather commonplace; but the other three movements, an alla tedesca, an andante elegiac and a scherzo, contain charming ideas, and in these the composer, especially in his treatment of the woodwind, often suggests the powers displayed in his later symphonic works. One theme is very much like the opening of the first movement of the fifth symphony. Bruno Weyersberg made a very good impression; he has excellent musical judgment, he is familiar with the technics of conducting and he has an abun-

dance of temperament. The orchestra played remarkably well under his leadership and the young man gives promise of developing into a conductor of note. Johanna Heinze sang the big "Leonore" aria from "Fidelio" and three lieder with orchestral accompaniment by Grieg, Richard Strauss and Weyersberg, himself. I heard her in the aria, which she sang with a great deal of dramatic fervor. She is essentially an operatic singer and her voice, as well as style of singing, is shown off to better advantage on the operatic than on the concert stage. Her organ is a powerful dramatic soprano, well adapted to Wagnerian roles, and she handles it with a great deal of skill. She has a warm, rich cantilena, and an impassioned delivery.

Ida Hiedler and Fritz Masbach gave their second concert at the Singakademie last evening before an audience



HELENA LEWYN,

Youthful American pianist who has been winning recognition abroad.

that crowded the hall to the last seat. Both artists were in exceptionally good form and both were acclaimed with tumultuous applause. Masbach played the Chopin B flat minor sonata, the Mozart C minor fantasy and smaller numbers by Bach, E. E. Taubert, Schubert and Rubinstein. His playing throughout the evening was admirable, from a pianistic as well as from a musical standpoint. Technically clean cut and sure, it was distinguished by a nobility of tone production and interpretations that were straightforward, thoroughly artistic and satisfying. It was one of the best performances of the Chopin sonata that has been heard here this winter. Liszt's charming arrangement of the Schubert "Forelle," which he played is very rarely heard. Ida Hiedler quite surpassed herself, singing with a dramatic intensity that completely carried the audience away. Her program was made up entirely of lieder; I suppose she thought she had been heard often enough in arias during her twenty years' engagement at the Royal Opera. At any rate, the artist is an interpreter of the German lied par excellence. As at her first concert, the freshness and purity of her voice were very noticeable. She knows how to work up a crescendo to a remarkable climax. In conception and delivery, exquisite taste was revealed in each of the songs; that could hardly be otherwise with her refined

musical intellect. Yet she is by no means an objective artist; she sings with real spontaneity and temperament. Her selections included five songs by Brahms, a group by Robert Franz and further a group of moderns, as Taubert, Strauss, Reger, Humperdinck and D'Albert. At the conclusion of the program she was called upon to give numerous encores; one was a selection from the "Valkyrie," another Strauss' "Cécile."

Donizetti's "Daughter of the Regiment" reached yesterday the biblical age; it was seventy years ago, on February 11, 1840, at the Opera Comique in Paris, that it had its first public performance. Before settling in Paris, in 1840, Donizetti had written no less than fifty-three operas, and during that year five new ones were created by him. The "Daughter of the Regiment" did not meet with immediate recognition and among the critics who condemned the novelty was Hector Berlioz, who wrote an article against it for the *Neue Zeitschrift für Musik*, which was then published by Robert Schumann in Leipzig. Berlioz claimed that the music lacked physiognomy and was a rebash of Adam and Meyerbeer. It was not until after its enormous success in Germany and Italy that Paris claimed the "Daughter of the Regiment." Such singers as Jenny Lind, Henriette Sontag, Adelina Patti and Paulina Lucca numbered among their favorite roles that of Marie. The famous Sontag, after her marriage to Count Rossi, said farewell to the stage; she found, however, that she could not do without the glare of the footlights and the plaudits of the multitude and she chose for her re-entrance the part of Marie in the "Daughter of the Regiment." Donizetti composed sixty-six operas within a period of twenty-six years. The "Daughter of the Regiment" was first produced in Berlin at the Royal Opera in 1842, and up to January 23, 1910, when it was last given on that stage, it had had 253 performances. Of the hundreds of songstresses who have appeared in the part of Marie, Paulina Lucca is said by old operatic veterans to have been the most remarkable interpreter of this charming role. Donizetti himself inclined toward the tragic and, among his more than three score of operatic works, only three were of the comic genre—"The Love Potion," "Don Pasquale" and the "Daughter of the Regiment." The two last named and "Lucia di Lammermoor" are the only ones still given in Germany, so far as I have been able to ascertain.

Hans Bronsart von Schellendorf, the well known opera intendant, pianist and composer, celebrated yesterday February 11, his eightieth birthday. Bronsart came of a military family, his father having been lieutenant-general in the German army, but the inclination for music was so strong in him that an artistic career was decided upon. He first studied piano with Kullak and composition with Dehn, in Berlin, his birthplace. In 1854 he became a pupil of Franz Liszt, with whom he remained for three years. Then, for a time, he travelled as a concert pianist through Germany, France and Russia. In 1865 he succeeded Hans von Bülow as conductor of the Society of Music Friends in Berlin. In 1867 he became intendant of the Royal Opera at Hanover, and twenty years later he accepted a similar position at Weimar, where he remained until 1895. Of late years he has devoted himself only to compositions; a symphony, the music dramas "Manfred" and the "Corsair," a piano concerto, a cantata and several chamber music works found recognition. He is best known through his F sharp

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minor piano concerto, which was played a great deal for a time; today it is used only in the conservatory classroom. Bronsart was an intimate friend of Peter Cornelius, Rubinstein, Liszt and Bülow. It was through Bronsart's initiative that Cornelius' "Barber of Bagdad," which had such a fiasco at its première under Liszt at Weimar, in 1858, was resurrected, and this time it made its way over the German stages with marked success.

* * *

The piano quintet by Edgar Stillman-Kelley, about which I lately wrote, made such a splendid impression on the occasion of its recent performance here by the Waldemar Meyer Quartet that there have been demands on all sides to have it repeated, and Prof. Meyer is contemplating giving an extra concert for this purpose.

* * *

The Stern Conservatory announces a public pupils' performance of its operatic department, which will be given at the Neues Schauspielhaus, Nollendorf Platz. The first act of Nicolai's "Merry Wives of Windsor," the duet of the second act of "Lohengrin," the entire second act of the "Taming of the Shrew," by Goetz, and the big duet from the fourth act of the "Huguenots" will be given by pupils of the school under the direction of Prof. Gustav Hollaender.

ARTHUR M. ABELL.

American Indian Music.

Charles Wakefield Cadman, the Pittsburgh correspondent of THE MUSICAL COURIER, and Paul Kennedy Harper, are doing valuable missionary service for American music. Mr. Cadman has spent much time among the Indians and is an authority on their music. These two young men give a most entertaining and instructive entertainment, which has met with pronounced success and their services are much in demand. Regarding their appearances a few press notes are herewith appended:

Mr. Cadman has spent much time among the Indians, especially the Omaha tribe, and his talk about their music was not only most interesting, but a true literary treat. He is also a composer, and many of the numbers presented instrumentally by himself at the piano and by Mr. Harper, tenor, vocally, were by him. He has caught the spirit of the music and in his idealization of themes he showed himself as innately poetical as the red man of whom he spoke. Mr. Harper is one of the best and most pleasing of tenor singers. His voice is musical and true, flexible and of wide range. —Indianapolis News, February 17, 1910.

Mr. Cadman not only writes music, but plays it with much sympathy and technical skill. Mr. Harper has a ductile tenor voice of excellent quality, which he handles effectively. Together Mr. Cadman and Mr. Harper demonstrated the complicated rhythm of the Indian's music and the difficulty of the task performed in singing in different time from that in which he beats accompaniment on his drum. Mr. Harper played four Omaha flute songs on an Indian flute. —Canton Repository, February 16, 1910.

Paul Kennedy Harper gave the Indian songs in a most effective manner. He has an excellent voice, well trained, and understands to perfection the style demanded by these songs. Mr. Cadman's piano solos and accompaniments were all that could be desired, and both received many encores.

Mr. Cadman is one of the best authorities on Indian music. His own compositions, of which there were seven on the program, are beautiful and inspiring, particularly that one entitled, "From the Land of the Sky-Blue Water." —Canton Morning News, Canton, Ohio, February 16, 1910.

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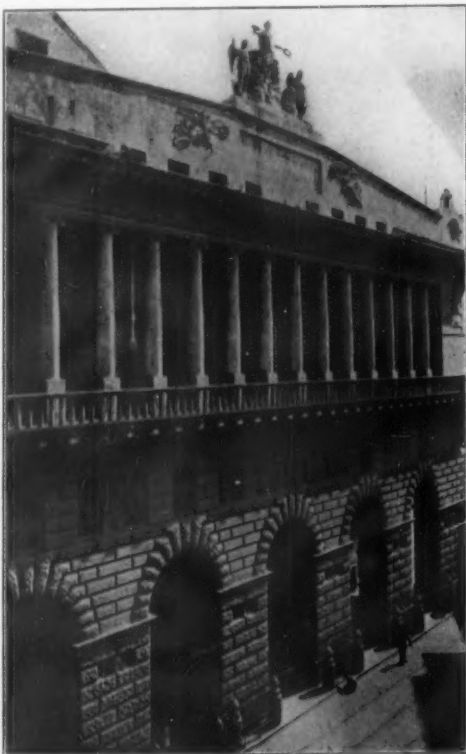
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NAPLES MUSICAL NEWS.

NAPLES, Italy, February 6, 1910.

At the second concert of the Società di Concerti Giuseppe Martucci, given Sunday afternoon, January 23, at the Politeama Giacoso, Perosi directed his symphonic poems, "Florence" and "Rome," also including in the program his "Elegia" for piano and cello and a trio for piano, violin and cello. In the latter two numbers the composer played the piano parts. The symphonic poems are most effective and dignified works, yet in his capacity as a composer of cantatas and oratorios, Perosi seems to reach greater heights. The chamber numbers showed the composer's highly poetical nature and both are delightful bits of tone coloring. As a pianist, Perosi displayed a good technic and a splendid command of tonal contrast. He was assisted by Gaetano Fusella, violinist, and Sergio Viterbini, cellist. In the spring Don



THE TEATRO SAN CARLO.

Perosi will return to Naples to present his new oratorio, "In Patria Memoriam," which will also be given by the Società di Concerti.

* * *

The schedule at the San Carlo during the past week included Catalani's "Loreley," "La Bohème," "Don Carlos" and the ballet "Bacco and Gambrinus." "Loreley" was given its initial performance in Naples, and as Maestro Campanini seemed to direct the Catalani masterpiece con amore and with such an exceptional artist as Salomea Kruseniski in the title role, a most excellent performance was given and the work was much applauded. The

ballet also received its Neapolitan première this week. The piece is made up of six scenes by Pratissi, is elaborately staged and the music written by Marengo most effective. Anita Mauri was the prima ballerina. In "Don Carlos," Madame de Cisneros, Madame Agostinelli, Stracciari and Vignas repeated their successes of earlier in the season, and a new tenor, Krismier by name, with an unusually fine voice, was heard in the Puccini opera with Emma Druetti as Mimi. Next week "La Traviata" will be given with Baronat, Cristalli and Stracciari, and "Lohengrin" with Druetti, de Cisneros and Vignas.

* * *

The remarkable young Hungarian violinist, Franz von Vecsey, last week gave two most interesting recitals at the Politeama Giacoso. Although a lad of but twenty years, von Vecsey is, in every sense, a matured artist. His strong and sonorous tone, perfect intonation, extraordinary musical talent and proficient technic stamp him as a virtuoso of high rank. His first program on the afternoon of January 30 embraced the Paganini concerto in D with cadenza by Sauret; the Tartini sonata (the "Devil's Trill"); a Bach air and prelude; "Rêve," Vieuxtemps; "Scenes de la Czarada," No. 3, Hubay; and Paganini's "Witches' Dance." At the second recital, February 6, von Vecsey played the Vieuxtemps concerto in E; "La Follia," Corelli; "Ave Maria," Schubert-Wilhelmj; "Humoresque," Dvorák; "La Légère," Fiocco; "Rondo des Lutins," Bazzini, and "Di tanti palpiti," Paganini.

* * *

On January 21, Leoncavallo's new operetta, "La Canzone di Malbruk," was given its première at the Teatro Nazionale, Rome. From the flattering criticisms of the Roman press, the work seems to be a considerable success. On the opening night the composer was several times brought before the footlights and vociferously applauded.

* * *

The initial performance of Giordano's new opera, "Marcella," which was scheduled for the current week at the San Carlo, has been postponed until the early spring, when the composer will come to Naples to personally superintend the production of the work and to direct the orchestra at the première.

* * *

During the first week in March, Maestro Campanini will conduct an orchestral concert at the San Carlo, the program to be made up entirely from the works of Richard Wagner. Without doubt, the concert will draw a very large public, for Maestro Campanini's popularity as a musical director is as great in Naples as in the many other cities where his finished art and highly refined musical taste are known.

CLAUDE REDDISH.

Mrs. Busoni Sails.

Sailing on the George Washington of the North German Lloyd line on Thursday morning of last week was Mrs. Ferruccio Busoni, who returns to Europe in advance of her husband. Mr. Busoni has been compelled to lengthen his stay in the country by some two weeks, and will not leave until May.

Oscar Hammerstein has acquired the rights to Massenet's "Don Quixote," which was sung recently with great success at Monte Carlo. It is probable that Maurice Renaud will create the title role.

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MADAME KIRKBY-LUNN'S SONG RECITAL.

Louise Kirkby-Lunn, the celebrated English contralto, well remembered in this country for her singing in opera and concert, gave a song recital in Carnegie Hall, Thursday afternoon of last week. Madame Kirkby-Lunn was greeted by a large and fashionable audience and in addition to her well arranged program was compelled to add several encores. The singer had the assistance of Harold Osborn Smith as accompanist in the following groups:

Gioite al canto mio.....	Peri
Piangero la sorte mia.....	Handel
Pupillette.....	Carissini
O wüsst ich doch den Weg zurück.....	Brahms
O Nachtigall.....	Brahms
Das Mädchen spricht.....	Brahms
Meine Liebe ist grün.....	Brahms
L'esclave.....	Lalo
Il pleure dans mon cœur.....	Debussy
Beau Soir.....	Debussy
Jeunes fillettes.....	Weckerlin
The Sea.....	MacDowell
A White Rose.....	Percy Pitt
An Impression.....	Percy Pitt
Four by the Clock.....	Mallison
To Me at My Fifth-floor Window.....	Mallison
Anakreons Grab.....	Hugo Wolf
Verschwiegene Liebe.....	Hugo Wolf
Wanderlied.....	Hugo Wolf
Der Freund.....	Hugo Wolf

First of all, it becomes a pleasant duty to comment upon the beautiful, rich and sympathetic voice of this English artist. Such voices are rare, because so opulent and powerful. It is only in the most wholesome and healthful natures that such voices develop. At the close of the exacting program, Madame Kirkby-Lunn's tones were as fresh and mellow as during the singing of her first group of old Italian airs. While the contralto was thoroughly satisfying in singing all her numbers, she seemed to reach the highest altitudes of expression in the German lieder. Her enunciation was excellent, and in the varied lights and shades of poetical utterance she slighted nothing. Indeed, her German song interpretations will be counted among the best heard in New York when the curtain for this season is rung down.

Madame Kirkby-Lunn sang the French songs with considerable elegance of style. She added lightness to the "Jeunes Fillettes" of Weckerlin and imparted the requisite air of mystery to the Debussy numbers. The least interesting of the songs on her list were those by Pitt and Mallison. Two of these seemed quite unworthy of a singer of her rank. It was good to hear the splendid MacDowell song again. The poem is by William Dean Howells, and American to the core. "The Sea" is a great song, meriting more frequent place on programs than it receives. It is so superbly good that the words shall be appended here in this report:

THE SEA.
One sails away to sea, to sea,
One stands on the shore and cries;
The ship goes down the world,
And the light on the sullen water dies.
The whispering shell is mute,
And after is evil cheer.
She shall stand on the shore and cry in vain,
Many and many a year.
But the stately, wide-winged ship lies wrecked,
Lies wrecked on the unknown deep.
Far under, dead in his coral bed
The lover lies asleep.

Madame Kirkby-Lunn must be commended for not appearing before her audience in one of those abominable

hats. She wore no hat at all. Her hair was becomingly dressed with a Roman band of blue to match her gown. When people want to study the fashions they can do it by walking or riding down Fifth avenue. When they go to a concert or a song recital, they want to be spared the impression that the singer or concert giver has spent more time preparing her costume than her program. Louise Kirkby-Lunn is an artist and being an artist she is more concerned about her voice and her singing than she is over the "new figure" and other grotesque fashions that are invented by mildly insane creatures.

LOUISVILLE MUSIC.

LOUISVILLE, Ky., February 22, 1910.

This has been a month especially rich in musical events. On February 11 the Louisville Symphony Orchestra gave the fourth concert of the season, with Josef Lhévinne as soloist. Mr. Lhévinne added to the profound impression made on previous occasions, and his brilliant performance compelled the intense admiration of his audience. His breadth, nobility of style and personality impart to his playing a particular distinction. The program was repeated, with some few changes, on Sunday afternoon. The principal number was the Tchaikowsky E minor symphony, played by the orchestra in a masterly manner. The organization is steadily growing and broadening, and its concerts have been among the best musical affairs of the season. On Sunday, Elsie Kahn was the soloist, singing the contralto aria from Bruch's "Odysseus."

On February 15, the Quintet Club's fourth concert was given at the Woman's Club House. The program included the Haydn string quartet, op. 74; the largo from Smetana's string quartet in E minor, and Jadassohn's piano quintet, op. 76. As usual, this select company of musicians gave an almost flawless performance. The Louisville Quintet Club has done more than any other society in the city to refine and elevate the musical standard.

On February 17 the Oratorio Society gave "The Creation" at the Methodist Temple. The soloists were Mrs. Krieger Braun, of Berlin; William Beard, of Chicago, and John D. Sample, of this city. Mrs. Braun pleased the audience and made a deep impression. Mr. Beard is a former Louisville man, and his friends welcomed him with pleasure. His voice is of brilliant quality and his work was much enjoyed. Mr. Sample is just coming to the front as a concert and oratorio singer and is destined to occupy a prominent position in both fields. The chorus, under the direction of R. Gratz Cox, was excellent in every detail.

On February 21 a concert by Ferruccio Busoni attracted the musical public to Macauley's Theater. Much interest had been aroused by notices from the Eastern press, and the audience was prepared to hear something extraordinary. That the performance fulfilled the anticipation goes without saying. Busoni possesses the antithetical qualities of massiveness and delicacy; profundity and subtlety; intensity and repose. His program, ranging from Bach to Paganini-Liszt, gave him large opportunity for contrasts, and it can be said that few, if any, pianists now before the public have such a command of various tonal effects as he. In the Chopin A flat polonaise his wonderful crescendo and crashing climaxes were absolutely overwhelming.

The remainder of the month promises much in the way of musical interest, with Mischa Elman looming in the near future.

K. W. D.

BUFFALO MUSIC.

BUFFALO, N. Y., February 25, 1910.

The soloist at the free organ recital last Sunday was Robert J. Winterbottom, of New York, who has held prominent positions in Baltimore, Philadelphia and at present is organist of St. Luke's Episcopal Church in New York. Enthusiastic audiences attended his tri-weekly recitals last summer at the Chautauqua Assembly and thoroughly enjoyed his profound expositions of Bach and Schumann. William J. Gomph accompanied, in several selections, the Schubert Quartet, composed of Charles B. Leech, first tenor; Wilbur L. Dubois, second tenor; J. Earl Smith, baritone, and Fred S. Barker, bass.

Evelyn Choate announces a series of Lenten lecture musicales upon musical history, literature and the development, use and construction of various instruments. The dates are as follows: February 28, at Mrs. Chauncey J. Hamlin's, West Ferry street; March 7 at Ada Butler's, Delaware avenue; March 17 at Mrs. Thomas B. Lockwood's, Summer street; March 24 at Mrs. Charles W. Goodyear's.

An informal morning musicale was given by the Rubinstein Club, Mrs. Gilbert Rathfon, director. Hedwig Schrey, accompanist, at the Lafayette Hotel on Thursday morning. The capacity of the palm room was taxed to its utmost by the large audience of associate and honorary members assembled to encourage or criticize the work of this young organization in what should be regarded merely as a public rehearsal, as the director takes this means of stimulating the club to do its best. The opening chorus "Ebb and Flow" (King) was well sung, and Mildenberg's "Lullaby" was so well done that it was repeated. There was decided room for improvement in "Daisy Tino" (Denza), especially in the matter of enunciation. Mrs. Rathfon's painstaking efforts and her enthusiasm should find a ready response. She directs with grace and accuracy. As the society is only a few months old, it is to be commended for the success already attained. The soloists, chosen from the club, were Mrs. Reuben Fowler, contralto soloist of the Central Presbyterian Church; Mrs. J. F. Borning, soprano; Mrs. Carl Case, soprano; Irving Potter, and Rose Ball. Miss Boebat was the only piano soloist. The violin obligatos were played by W. D. Walsh.

Walter S. Goodale has resigned his position as director of the choir of the Richmond Avenue Methodist Church.

Alfred Jury will not have charge of the music in the First Presbyterian Church after the first of May.

W. Ray Burroughs, organist (a Carl pupil), at Delaware Avenue Baptist Church, has been engaged to play at the annual convention of the New York State Music Teachers to be held in Syracuse in June. Mr. Burroughs has also been engaged to accompany Madame Langendorff for a tour of fifteen concerts in western New York, Pennsylvania and Ohio.

The Flonzaley Quartet will play in Twentieth Century Hall tonight.

Dr. Wüllner will give a song recital in Twentieth Century Hall on March 1.

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LEIPSIK, February 9, 1910.

The eighteenth Gewandhaus program has only the Brahms third and Beethoven fifth symphonies under the usual direction of Arthur Nikisch. The rehearsal afforded a great ovation for Nikisch, whose audience would not leave the hall until he had come forward many times. He was deeply appreciative of the regard thus shown, for the triumphant appearances in England, Russia and various Continental cities do not lessen his desire to please the enthusiasts who come to these Wednesday morning rehearsals at the Gewandhaus. The art he had to offer this week remained the best ideal known for either of the symphonies. The leisurely tempos in every movement of the Brahms, with strict avoidance of any break in the mood—the most vigorous Beethoven that the orchestra could play, were characteristic. This vigor in the Beethoven playing was not to preclude the greatest possible care in bringing forward every melodic episode, however. Next week's concert is to be played in the presence of Friedrich August, King of Saxony. There will be a new festival overture by Emil Robert Hansen, of the Gewandhaus cello corps, suites by Bizet and F. Lachner and solo singing by Eve Simony, of Brussels.

Richard Strauss' opera, "Elektra," was given its first Leipzig performance February 4, and the second giving was on February 9, both times to full houses at the city opera. The Elektra role was presented by Fräulein Sanden, who has recently come to membership at this opera. The respective roles of Klytemnestra, Chrysothemis, Aegisthus and Orestes were sung by Fräulein Urbaczek and Schubert, and the Herren Jäger and Lippertz, the whole conducted by Richard Hagel, who also brought out "Salome" for the first time at this opera, four years ago. A comparison of these Strauss operas is likely to give preference to "Salome," in whatever may be agreeable in the music. There is much

very beautiful music in "Elektra," too, but it is difficult to forgive all the beating of drums and the many other alarming effects which are sometimes employed for several minutes at a time. The action in "Elektra" goes to the extreme height of melodrama, and since a magnificent orchestra is there to support and further sensationalize the play, "Elektra" must be voted a very powerful work. The fine points "fer and agin it" will be left to the mercies of the critical critics. Those sensitive auditors who now take shock from the proceedings will be able to hold up under the strain of future hearings by putting nerves on the rest cure a few days in advance, while a bit of cotton for the ears may come as first aid to those musicians whose ears are too musical. Fräulein Sanden is presenting the Elektra role in full realization of its opportunities for an actress. The other principals and the orchestra present their assignments in seemingly perfect order, so that there is no ground for complaint.

The extraordinary young pianist, Olga Steeb, of Los Angeles, gave a recital in Hotel de Prusse which showed many of her remarkable qualities at their best. Her program had the Bach G minor fantasia and fugue, the Mozart pastorale varice, the Gluck-Saint-Saëns "Alceste" caprice, the MacDowell "Tragic Sonata," and a Liszt group,

formance said that she still lacked soul depth. Now Olga Steeb comes into the arena as one of those rare mortals who do not actually lack in anything that goes to constitute one among the first half dozen of the most musical and most interesting of living pianists. She has technic of the most perfect kind and an almost fabulous playing acquaintance with the entire piano literature of Bach, Beethoven, Mozart, Schumann, Chopin and Brahms, but the one attribute which places her in advance of nearly every other pianist is that as above indicated—the one power of discourse, the beautiful simplicity and clarity, and ever the power in which she sets out her story.

Lehar's operetta, "Graf von Luxemburg," was given its first Leipzig hearing on February 5 at the old City Theater, the performance conducted by Otto Findeisen. The work is successful and is given this week, on Monday, Thursday, Saturday, in alternation with the "Geschiedene Frau" and comedy.

The Rebner Quartet, of Frankfurt-am-Main, comprises Adolph Rebner, Walter Davisson, Ludwig Natterer and Johannes Hegar. They are all of the faculty of the Frankfurt Conservatory.

They have just left a good impression in Leipzig by their playing of the A major quartet by Alexander Zemlinsky, Spohr's B minor, op. 84, and Beethoven's A minor, op. 132, quartets.

The last concert by the Bohemian Quartet brought for the first time here the August Reuss D minor quartet, the Beethoven D major piano trio (Frederic Lamond assisting), and a Mozart sextet divertimento for strings and two horns. The Reuss quartet showed successful writing in the employment of a very modern technic, so that the

work had the appreciation of everybody. All of the artists of the evening were well disposed and an enjoyable concert resulted.

The last of the Sevcik Quartet's season had the assistance of Dr. Otto Neitzel, of Cologne. There were the Borodin A major quartet, No. 1, the Brahms F minor piano quintet and the Beethoven G major quartet, op. 18. Dr. Neitzel was an agreeable complement to the fine string playing body and this was another concert of great enjoyment.

Violinist Rudolph Weinmann, of Prague, played a recital with the assistance of Max Reger, their principal work lying in the Reger suite in old style, op. 93, the Wieniawski D minor concerto and the Brahms G major sonata. The young artist showed good school and agreeable musical qualities. He played Prüfung three years ago at Leipzig Conservatory, where he had studied with



THE DEATH MASK OF HAYDN.

including the D flat etude, "Petrarca sonetto," No. 123, and the fantasia on Mendelssohn's "Midsummer Night's Dream" music. In this day of sensational virtuosos and splendid pianistic ideals which permit nearly any talented artist to produce a beautiful tone at the piano, there must be something of blue blood in whoever can emerge from the crowd. Olga Steeb has the sign of blue blood in the clearness of her head, and the extraordinary interpreting power which gives tyrannical hold on the musical message she wishes to present. Her style is so noble and unaffected as actually to have aroused complaint that it was too simple—too naive, as some called it. Of course the complaint could originate in this country, where especially the singing art usually represents sixty per cent. declamation and forty per cent. dramatic song. The same complaint was raised here by critics of a piano performance of a couple of months ago when a superb little artist sat still in her chair and played with orchestra like an angel, and nearly every report on that per-

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Hans Sitt. He has spent much time in London in later seasons and his public work begins there soon again.

The recent piano recital of Telemaque Lambrino had the Schumann G minor sonata, Chopin B minor sonata, the Schumann fantasietücke, two etudes and a prelude by Scriabine, the Liszt "Gnomesreigen" and "Campanella." The artist's playing shows slightly better clarity each season. The great manner and great endurance which he displays in recital have been easily apparent for years. The audience at his last concert was brought to greatest enthusiasm and he played a half dozen additional selections at the close of the program.

Pianist Alfred Hoehn, who recently played a Chopin concerto in the Gewandhaus, gave a recital and played a Reger prelude and fugue and a scherzo for the left hand, a Scarlatti sonata and pastoral, the Mozart D minor fantasia, the Brahms-Handel variations, the Schumann fantasia and the Liszt ninth rhapsody. Hoehn has been receiving some unusually enthusiastic critics from various localities in Germany, and he has most of the attributes of a future great pianist. But as yet he has not nearly attained the right manner of treating his instrument, and there is no further need to give him much attention now. There are a few plain principles missing which could be attained from preparatory teachers in Chicago, Denver, San Francisco, Minneapolis, Kansas City and some other points, and no one is ever a complete artist nor an agreeable artist until these first principles are learned and faithfully abided by. They provide for the proper getting of the piano tone.

Contralto Angelika Rummel, of Berlin, gave nineteen songs by Robert Franz, Max Reger, Alexander Schwartz (composer accompanying) and Brahms. Fritz Lindemann, of Berlin, was the regular accompanist. The artist showed splendid use of a fine voice of great volume and her singing in every way indicated a largely gifted nature. The five songs by Schwartz were favorably received by audience and members of the press. They are in print with the firm Otto Junne in Leipzig. The composer lives in Berlin.

Gustav Wohlgenuth has been conducting choruses for a fourth century and the jubilee on January 30 was marked by a monster affair at the Albert Halle. Six hundred male voices with orchestra first gave an hour's concert to present Kienzel's "Kreuzritters Heimkunft," Wagner's "Liebesmahl der Apostel" and the Strauss "Bardengesang."

Then began a couple of hours' session of speech making and presentation of gifts from thirty-two male chorus delegates from Leipzig, Loschwitz, Waldenburg, Frankfurt-am-Main, Berlin, Jena, Hannover, Breslau, Magdeburg, Dresden, Leinhausen, Apolda, Schleussig, Lodz (Russia), Forst-i-L., Thonberg, Kassel, Zwickau, Naumburg, Pegau, Plauen, Schönefeld and Borna. Forty-two other male choruses for whom there was no room in the speech making were also represented. There followed a banquet which doubtless required more talking. The combined choruses sang beautifully under Wohlgenuth's direction. The assistant conductor of the Leipzig Männerchor, Otto Ludwig, conducted the solemn "Gross sind die Wogen" by E. F. Richter as a part of the formal ceremonies. Wohlgenuth is by reason of his executive ability, the most powerful figure in the male chorus life of Germany and he is still a young man of good health



OFF FOR AMERICA!

and sound nerves. He has accomplished much for the national unity of all the male choruses of his fatherland.

On January 29 occurred the death of the seventy-eight year old hornist Ferdinand Weinschenk, member of the city and Gewandhaus orchestra, instructor at Leipzig Conservatory and bearer of the Saxon Albrecht Order of the second class.

EUGENE E. SIMPSON.

Australia has a Bach Society in Adelaide. It consists of a picked chorus of a hundred singers, all of whom have satisfactorily passed an examination in sight singing, vocal ability and quickness of ear as ascertained by power to imitate fluently. Its founder and present conductor is Dr. Edward Harold Davies.

BATTLE CREEK MUSIC.

BATTLE CREEK, Mich., February 19, 1910.

There have been so few good concerts in Battle Creek this far this season, that all lovers of music were made glad when John B. Martin, conductor of the Battle Creek Symphony Orchestra announced three concerts. The first of this series was given Thursday night, with Harold Jarvis, tenor, as soloist. The second concert will be a violin recital by Maud Powell on April 12, assisted by Walde-mar Liachowsky, pianist. The third, an orchestral concert, is to take place May 11. Elsa Ruegger, cellist, will assist.

It was some twelve years ago (so the writer is informed) that John B. Martin, an accomplished violinist and musician, gathered some favorite pupils about him and organized a small orchestra. The orchestra grew in numbers, and when reorganized, ten years ago, took the pretentious name of Battle Creek Symphony Orchestra. The orchestra has steadily increased in membership until now it numbers forty-five pieces and has a large repertoire. Mr. Martin has made a specialty of the violin and flute, but has also a broad knowledge of orchestral instruments. Mrs. Martin is an organist and teacher of the piano. An audience of good size greeted the orchestra in its concert last evening. The selections were well chosen and nicely phrased. An interesting number was the duet for flute and clarinet, played by Messrs. Charles Roat and David Pieralla. Harold Jarvis, tenor, added greatly to the pleasure of the evening, giving three groups of songs and responding liberally to encores.

The pupils of Maude Russell and Arthur Bryce gave a recital Tuesday evening at the Conservatory of Music.

Owing to ill health, Charlotte Flanders has been compelled to resign her position as organist of St. Thomas' Episcopal Church, and Christopher Thornton has been engaged. He is a graduate of the London College of Music and Durham University, England. He came from London several years ago and has since been engaged in choir work.

On March 9, Margaret Mulford, contralto, and Mrs. Sturkow Ryder, pianist, both from Chicago, will give a piano and song recital under the auspices of the Amateur Musical Club.

MABEL OREBAUGH-HENDERSON.

The following will assist at the Richard Strauss festival in Munich: Mmes. Preuse-Matzenauer, Zdenka Fassbender, Edyth Walker, Tilly Koenen, Maud Fay, Messrs. Fritz Feinhals, Ernst Kraus, Dr. Walter, Paul Bender, Baptist Hoffmann, Wilhelm Bachhaus; and the Rosé Quartet, Felix Mottl, Ernst Von Schuch, Richard Strauss, Vienna Philharmonic Orchestra and Munich Royal Orchestra.

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MUSIC IN MUNICH.

MÜNCHEN, Germany, February 10, 1910.

The story of recent concerts is quickly told, for Prince Carnival, who, after a short reign of five weeks, was buried, cremated, electrocuted and otherwise killed or done away with at midnight, February 8, had such complete sway here that but few entertainments, other than masquerades, were given. The carnival procession last Tuesday afternoon (8th) was favored with fair weather, an immense outpouring of Münchenern (!) and many thousands of visitors and was a great popular display of all sorts of artistic—less or more—fun, costumes and decorated floats, autos, cabs and wagons filled with the Prince, his suite, and many adherents in all sorts of gay robes. There was much throwing of confetti and paper snakes in various colors. This pelting of one another seems to be the most popular feature of the closing days of the carnival and is indulged in by all grades of people. Business was suspended from noon on, and a general, jolly and happy holiday mood was in evidence everywhere. I am told that no city in Europe rivals Munich as a carnival celebrator, the whole population—now about 600,000—gets the carnival mood early and there is no escaping it, no let-up to it, until the Prince formally, and with much mock ceremony, such as brass bands, pall-bearers of elaborate caskets, addresses, sermons and wailings of grief-stricken mourners, is buried at midnight. This very serio-comic scene over, it is Ash Wednesday! The whole mood is changed, a short season of "sackcloth and ashes" follows, and then come the various young products of Gambrius to revive the mourning and suffering carnivalists.

Artists' recitals were few and far between, particularly during the last two weeks, hence I have only Tonhalle concerts to mention, briefly: the eighth subscription (Löwe) with Bach, fantasia and fugue for organ, in one movement, by A. Hempel, and Bruckner's eighth symphony. The ninth subscription brought two works new to Munich, namely, Hans Koessler's symphonic variations for orchestra and Rachmaninow's concerto in C minor for piano—brilliantly played by Leonid Kreutzer.

Two Volks-Symphonic concerts there were (Prill), of which the first had Mozart's "Eine Kleine Nachtmusik" for string instruments, a delightful composition, and Bruckner's third symphony for grand orchestra. The second (18th), Berlioz's overture to "Rob Roy." César Franck's symphonic variations for piano and orchestra (Eduard Bach, pianist), and Beethoven's ever beautiful fourth symphony.

Two popular concerts (Prill) with excellent programs closes the list of concerts attended.

The carnival opera this year was Millocker's "Beggars Student," of which three performances were given.

Frau Marie Barlow, the great hearted backer of the Konzertverein (Tonhalle) Orchestra, recently celebrated

her seventieth birthday, on which occasion the venerable and beloved Prince-Regent Luitpold sent his portrait medallion in gold together with a beautifully composed letter. Princes and princesses, city officials and other dignitaries called in person or sent flowers in profusion, several speeches were delivered, but the most important and significant act of the celebration was performed by the celebrant herself, when, in replying to the honors tendered, she presented the pension fund of the orchestra with 25,000 marks in cash then and there! The orchestra, with director Löwe, was present at eight o'clock in the morning, and led a serenade to the jubilant, for it was surely an occasion for jubilee and serenade. Mrs. Barlow, whom I had the pleasure of meeting quite recently, is a very remarkably preserved lady, mentally and physically, for whom many years are yet in store, for which the lovers of orchestral concerts and the maintenance of the Konzertverein are to be congratulated.

I have before me a printed list of the orchestra members showing eighty-one names of players, but for the



FIGURES FROM THE CARNIVAL.

Löwe concerts there are about ten extra string instruments. The directors are Löwe and Prill. A study of names—and there are some remarkable ones in the list—would be very interesting, a subject to which I may return later.

The official list of the Court Orchestra contains 109 names and has four directors, namely, Mottl, Fischer, Röhr and Cortelezi.

Now that all is quiet along the Isar, smaller concerts and recitals will multiply and musical life will become more or less endurable. DR. W. L. BLUMENSCHNEIN.

Of the 133 operas sung in Italy during the past operative year, thirty-eight were novelties.

Alice Lakin in Texas.

The following are some press notices just received following the recent appearance of Alice Lakin in Texas:

Possessed of a voice that is as an instrument responding to her highest touch, Alice Lakin sang her way into the favor of her first Galveston audience at the second musicale given by the Galveston Quartet Society this season. Many thanks are due to the society for the excellent music treat given. Madame Lakin is one of the most celebrated English contraltos, and this is her first American tour. She is indeed to be congratulated upon the possession of a rich contralto voice, notable for its range, mellowness and power. It is even and well blended, with middle notes that are clear and low tones that are full and round. Especially in the oratorical numbers, "Love Not the World" and Mendelssohn's "Oh, Rest in the Lord," as well as the recit and aria, "He Shall Feed His Flock," was the rendition characterized by expression of artistic taste, sympathy and poetic feeling. Ease and confidence, combined with an emphatic style of vocalization, showed Madame Lakin to be a most capable exponent of Godard's "L'Amour," and her rendering of Giordani's "My Well Beloved" was an admirable production, full of grace and beauty.—Galveston Daily News, February 4, 1910.

Alice Lakin, the English contralto, assisted the Quartet Society. She has a magnificent voice, full, rich, flexible and well modulated. She also has the art of using her voice to the best advantage. Despite the large number of selections rendered she showed no signs of fatigue and the last song was as full of life and melody as the first. Another pleasing feature of Madame Lakin's singing is that she gives the impression of getting so much pleasure from it for herself. Her work was received with that amount of enthusiasm which brings joy to the heart of the artist. It was a great deal more than perfunctory applause. Her selections covered a wide range, showing that she is indeed a versatile artist.—Galveston Tribune, February 4, 1910.

The contralto, Madame Lakin, possesses a rich voice, and many of her tones were much like the cello. Perhaps her best numbers were the Verdi selection from "Don Carlos" and the Liddle selection "Abide With Me." Of her lighter numbers especially enjoyable were Lohr's "Four Years Old" and her Scotch folk song "Land o' the Leal."—The Houston Chronicle, February 2, 1910.

Alice Lakin has a richly mellow even toned and pure contralto voice. The effect of the Italian group, her first one on the program, was fine in all three of its features—the Handel largo, "O, Plane Tree," seemed of a loveliness almost divine. Her singing of the group of oratorio selections along with Liddle's "Abide With Me" was flawlessly fine work. The soloist's final group—four ballads of the folksong order—was thoroughly and most wholesomely enjoyable; especially delightful and dear was Tom Moore's "The Meeting of the Waters."—Houston Daily Post, February 2, 1910.

New Bookings for Christine Miller.

During the past week, Christine Miller has added two additional engagements to her list of recital dates for her Western tour next month. March 9 she begins her series at Grand Forks, N. Dak., followed by Sioux City, Ia., on March 11. Other engagements for this tour include Omaha, Minneapolis, Winona and Chicago.

No recent French work has met with the same success that has fallen to Jean Nougués' "Quo Vadis." It has been heard in Lyons, Bordeaux, Rouen, Nice, and Marseilles. It had thirty representations at Orleans to sold out houses.

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Sebastien B. Schlessinger at Nice.

A translation from the Echo de Nice shows the following regarding M. Sebastien Schlessinger, the well known composer, and his daughter, Lily Bragiotti:

THE CONCERT LILY BRAGIOTTI.

Last Tuesday at the Cercle de la Mediterranée, Lily Bragiotti gave a concert with the assistance of Sebastian B. Schlessinger, the well-known composer; Germaine Arnaud, the distinguished pianist; Isidore Bragiotti, Mlle. Deluc and M. Maury, and the entertainment was one of the great successes of the season. Mlle. Arnaud played with expression and precision the prelude in C minor, an impromptu in F major and a valse caprice by the distinguished composer, M. Schlessinger. A spontaneous and enthusiastic ovation was given for the subtle talent of the artist. Lily Bragiotti charmed her audience by melodies of G. Fauré, Paolo Tosti, Brahms, etc., but the real artistic success of the matinee went to M. Schlessinger, who accompanied some melodies of his own composition which Madame Bragiotti sang with consummate art. The program, unfortunately too limited, which we had the pleasure of hearing, has given us the opportunity to understand the high musical personality of M. Schlessinger. The comedy by Beer de Turique, "Doctoresse et Couturier," concluded the matinee. This typical Parisian act was effectively played by Mlle. Deluc and M. Maury, who were heartily applauded.

The correspondent of the Paris Figaro reports on the event:

Yesterday at the Cercle de la Méditerranée, M. Schlessinger, the well-known composer, gave a matinee in honor of his daughter, Madame Bragiotti, the wife of the celebrated Italian master. Among the numerous and select audience there were notable personages of the foreign colony. The program included part of the works by M. Schlessinger, which he accompanied on the piano, and songs by Schumann and Brahms, which Madame Bragiotti sang with consummate art. Germaine Arnaud, the young pianist who has been applauded so often in Nice, also the principal cities of Europe and America, brought to this artistic meeting the assistance of her talent, and received a spontaneous and enthusiastic applause. The matinee concluded with a small comedy of one act and given by M. Maury and Mlle. Deluc, who came from Paris for the circumstance. In the evening a brilliant dinner was given in the Hall de la Méditerranée by M. Schlessinger, which united the principal artists at the reception and also a great number of the authorities in Nice.

The Riviera Tageblatt at Nice says about the same concert the following:

The concert given on January 25 in the reception hall of the Cercle de la Méditerranée by the composer, M. Schlessinger, and his family, was a brilliant success, inasmuch as all the music offerings were accepted by the numerous and select audience with gratitude and applause. Germaine Arnaud, a young Parisian artist of great beauty and remarkable talent, who had already obtained in her thirteenth year of age the first prize of the Paris Conservatory, began the concert with three numbers for the piano by M. Schlessinger, and won for him, as well as her own artistic ability, the most enthusiastic applause. Madame Bragiotti had requested the indulgence of the audience before the concert on account of a cold, but there was not a trace of the ill effects to be heard. Her beautiful voice is so full of power and her tone formation of such beauty that the whole audience was compelled to applaud, and she was called many times before the curtain, especially after

the singing of her father's compositions, in which she obtained a most remarkable success.

Bachner Creates Deep Impression.

Louis Bachner, pianist, who goes to Berlin next June to continue his musical activities there, gave the thirteenth Peabody recital at the Peabody Institute, Baltimore, on February 18, before an unusually enthusiastic audience which completely filled the concert hall. Bachner's art is indisputable and is characterized by rare insight, understanding and individuality, combined with fine technical ability. His playing is distinctive and gives intense pleasure. He was obliged to repeat several numbers on the program and was given an ovation at the conclusion of the recital.

Dr. Wüllner's Second Tour to Coast.

It has never before been the lot of a visiting singer to make a second tour of the Pacific Coast in one sea-

intensely himself, but is able to impart his feelings to every sensitive listener in his audience. The effect of this gift of his is such that in a tragic episode he grips the very nerve centers of his hearers and literally sends chill waves up and down their spinal columns. Wüllner's rendering of any one of the score of songs in his program would be worth detailed study and analysis and of half a dozen hearings. The vocalist could learn much of him, but he need have no fear of imitators. There is but one Wüllner. Such intensity has probably never before been witnessed on the concert platform; but it is not the explosive febrile intensity of the average operatic singer. It has a classic dignity about it that makes the impression he creates indelible.—Mail and Empire, February 19, 1910.

He is first of all and above all an interpreter, with fine dramatic instincts—a singer who in his renderings brings home to you the spirit, whether it be of pathos or joy—of his music. The sincerity, the remarkable expression and vitality of his renderings held the audience spellbound. In all that he did he proved that he was essentially a dramatic singer—that is, one who feels the impulse of the words he is singing. He has a voice which is strong and vibrant and well suited to the expression of emotion.—Globe, February 19, 1910.

Wüllner has mastered the art of the great actor who seizes upon the emotional content of his part and translates it to the plane of art, leaving the dress of ultra realism behind. Especially in tragedy is the doctor's interpretative power startling; he is not content with merely imitating a human display of feeling and instead conjures up a lowering atmosphere of something elemental. He grasps his hearers with strong suggestion. With telling variations of mood, the coloring of genius, and a deportment more usual to the stage than the platform, he procured effects quite beyond the more vocally equipped ballad singer. And the sincerity that is evident in all Dr. Wüllner does is not the least of its merits.—Evening Telegram, February 19, 1910.

In the whole of the Toronto musical season there has been no event which stirred an audience to more spontaneous enthusiasm. He surrounds himself with an atmosphere, an intangible something which lets his audience see and feel the true significance of what he is doing. He held spellbound his audience through an evening of over two hours.—Daily Star, February 19, 1910.

Dr. Wüllner is able to take a little song and pour into it an astonishing amount of passion or horror or sorrow or happiness. This concentration is the secret of his success. He feels his songs intensely and his audience must perforce feel them too. And his voice is equal to the demands he makes upon it.—World, February 19, 1910.

The Misses Sassard in Atlanta.

Eugenie and Virginie Sassard gave their unique joint song recital before the Atlanta Musical Association, concerning which the Atlanta Constitution of February 13, said:

The Misses Sassard are due a particular gratitude in that they give charming readings of a rich musical literature, which is little known because of the lack of its interpreters. Both have delightful voices, and both know how to sing. They have evidently studied under the same direction, and both have the same limpid purity and ease of tone and production, the same exquisite enunciation, a quality in which they are not surpassed by the greatest prima donnas.



M. Sebastien B. SCHLESSINGER
COMPOSITEUR

son. Yet that is what Dr. Wüllner is to do. His tour last November and December in that section created such a furore that the last of April will see him in California again on an extended visit. The University of California, Leland Stanford University, and other educational institutions along the Pacific Slope have been prominent in the effort to bring about this return trip.

The Toronto press had the following to say regarding Dr. Wüllner:

Wüllner is one of those rare artists who not only feels a lyric

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PARIS, February 14, 1910.

An inquiry into modern Italian music has recently been carried in the Paris Comœdia. As pointed out in these articles appearing in the Comœdia on the subject of Italian music, France has opened wide her doors to foreign musicians. How is the Ecole Vériste regarded by Frenchmen? Very severely, if one can judge from extracts of the opinions of Gabriel Fauré, Claude Debussy, Vincent d'Indy and others. But one must be on one's guard not to confound l'Ecole Vériste with Italian music as a whole. "Cavalleria Rusticana" caught the fancy of the populace, which loves to hum a few easily remembered airs, and—as Paul Dukas says: "Success is sure when the crowd has false sentimentality and violent effects administered to their taste. There is certainly in Italy a true musical movement, only it is drowned by such horrors as 'Paillasse,' 'Zaza,' 'Vie de Bohème.' How far removed is all that from 'Falstaff' and from 'Aida'! If Verdi could return he would not be proud of his descendants." Alfred Bruneau is of opinion that modern Italian music is vulgar, gross, seeking only easy banal success. Fifty years hence where will be the Ecole Vériste? One can judge by looking fifty years backward. Whose are the names of that time which are new to the fore? Wagner! Franck! Berlioz! Camille Chevillard! likewise believes that the Ecole Vériste has fallen into the rut of triviality and of grossness. Whereas "Cavalleria Rusticana" and "La Bohème" have animation and musical movement, they will not bear mad imitations. M. Savard and Reynaldo Hahn concur in adverse judgment on the "véristes." The one says, "theirs is solely commercial music"; the other, "that they do not know what music is." Vincent d'Indy, while condemning the "véristes" as musicians, has something to say in extenuation of the work produced by them. "Italy has her true and great modern composers, but their works cannot be played because no editor can publish them. There are two editors (publishers), Ricordi and Sonzogno, in Milan, who are all powerful and hold what one might call the musical market. They require a paying market, hence the 'véristes,' fashioned to their will and under their law." Claude Debussy recognizes very clearly that each artist must do his destined work and each has his relative value. "L'Ecole Vériste" does not constitute the whole musical world of Italy, neither is it in itself without subdivisions. He draws a comparison between them by which neither suffers. The populace demands sensationalism, l'Ecole



HE IS HIS OWN BEST AUDIENCE.

Vériste supplies it; the finest works also find their right sphere. As free love is to true love, so is l'Ecole Vériste to music. Gabriel Fauré deplores the fact that a monetary consideration should force directors to pander to the taste of a public unable to appreciate the supreme characteristics of true music. How far the véristes are from Verdi! Verdi, who found expression for that music within him in such works as "Aida" and "Falstaff," works worthy

of the greatest admiration. One can but reiterate that the Ecole Vériste does not constitute the whole of Italian music. As M. de Pawlowski (the editor) comments: "The masters of French music are proving very rigorous nowadays toward Italian composers; the judgment given upon them will not fail to compromise Italian music in its entirety in the public mind, and I think that there is, particularly from the French point of view, some exaggeration. . . . Singing music represents centuries of atavism; we have it in the blood, and it has arrived at the highest degree of perfection. It is not because it is compromised by some gross brutalities that it must be forever set aside."

The second concert at the Salle Erard of the British Concerts Society was not nearly so interesting as the first, which was fully noticed in these columns. This society, recently founded in Paris, laudably aims at making known modern British musical art abroad. A similar enterprise is on foot in London for propagating French art.

At the Lamoureux concert yesterday afternoon, Raoul Brunel gave a symphonical study, "Sainte Thérèse." The same favorable impression was produced in this new work as in that of his "Vision du Dante." M. d'Ariat, a tenor of Eastern origin, sang in appropriately languorous style airs from Balakirew and Borodine.

The chief attraction of the Colonne concert at the Châtelet was Byron's "Manfred" with Schumann's music, interpreted by Mounet-Sully, Paul Mounet, Renée du Minil, of the Comédie-Française, and solo singers; the orchestra being under direction of Gabriel Pierné.

The Conservatoire concert under André Messager's conductorship, offered its patrons a miscellaneous program of more or less interest.

At the Symphonie, Roger de Francmesnil played a concerto of Rimsky-Korsakoff for piano and orchestra in good style, and Madame Isnardon sang H. Duparc's "Phidylé" with warmth of expression. M. Plamondon sang agreeably verses put to music by Nadia Boulanger.

The Secchiari concerts, given at the Theater Marigny, are still suffering from flood effects; the concerts will be resumed as soon as all the water can be got out of the cellars—probably by next Sunday.

At the Philharmonique Society (on the 9th and 12th), the Quatuor Rosé, from Vienna, has given two seances, assisted in their first program by Mlle. Palo Frisch, who has won notoriety in her singing of German lieder. At the second concert Gabriel Fauré contributed to a successful evening with his quartet for strings and piano. Lovers of chamber music had an opportunity of hearing the great masters exquisitely interpreted by one of the best European quatuors.

This afternoon the American concert for the benefit of the flood victims took place at the Opéra Comique and proved to be a real success—at least financially. It is expected that the profits of the entertainment will exceed the

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sum of 25,000 francs. Many persons who could not attend sent donations to the organizing committee. M. Albert Carré, the director of the Opéra Comique, kindly lent the house free of charge, and the artists, all Americans, gave their services gratuitously—except the orchestra of the theater under direction of M. Ruhlmann. The artists were: Julie Lindsay (of the Paris Opéra); Mrs. Frease-Green (Berlin Opera); Walter Wheatley (Covent Garden); Henry Weldon (of the Monnaie, Brussels); Ellison Van Hoose (Mayence Opera); Ruth Deyo, pianist; Arthur Hartmann, violinist; Charles W. Clark and Oscar Seagle, both baritones. Bessie Abbott (Metropolitan Opera, New York) was unable to appear, as promised, and was replaced by Maggie Feyte of the Opéra Comique. Alfred Baehrens (organist of the American Episcopal Church) had charge of the program. In the audience were: The American Ambassador and Mrs. Bacon; the Consul-General and Mrs. Mason, and practically the entire American colony—at any rate, all prominent American residents of Paris counted among those present.

Mardi Gras this year was passed without either a procession or confetti throwing. The Fêtes Committee had decided that in consequence of the floods the usual triumphal procession of the Market Queens and their maids of honor along the boulevards should not take place. The use of confetti had been prohibited by order of the Prefect of Police on account of the large amount of water required to wash the aftermath of the fête into the sewers—which were in a flooded condition. Paris could not forget that Mardi Gras was far from "gras" this year—the quietest (the newspapers said) since 1871.

George Washington Lopp, the energetic business manager of the Conservatoire International d'Opéra et de Chant, is of the opinion that vocal students and artists desirous of obtaining European engagements would find it of immense advantage to make a thorough study of the diction of foreign languages. He announces that Italian, German, French and English diction are taught to perfection at the Conservatoire International, and that there may also be obtained a thorough knowledge of voice, mise-en-scène and other studies.

On Wednesday evening, at the Salle Hoche, the International Musical Union, in charge of Mrs. William J. Younger, gave an audition of the compositions of Charles M. Widor. The composer, who presided at the piano, had the able assistance of Madame Charles Max, Charles W. Clark and MM. Bilewski and Bazelaire. Madame Max presented a most charming and winsome appearance, singing with much taste and expression. Mr. Clark was particularly happy in a group of four songs, two of which, "A Toi" and "Le Plongeur," he was obliged to sing a second time. MM. Bilewski and Bazelaire rendered excellent help in duet and trio numbers with the author, who plays a splendid and sustaining accompaniment.

Usually the singer invited to appear at a European opera house as a "guest" in some principal or leading role, is a well known artist of reputation. Rarely does it happen that a young singer, of limited or no stage experience, or at least of unknown qualities in the operatic world, is called to absolve an important "Gastspiel"—as the Germans style such an engagement. A short time

since, a young American soprano, Helen Stanley, was invited to fill a "Gastspiel" engagement at the Municipal Opera at Würzburg, Bavaria, where her debut as Madame Butterfly in the Puccini opera of that name was so favorably commented upon that her "trial" engagement resulted in an immediate and permanent engagement for two years, beginning in October next. Miss Stanley will study and sing the regular, varied repertoire of the house. However, before assuming her position at the Opera of Würzburg, the young artist has been granted permission to accept the summer engagement offered her at the Opera of Kissingen, when she will sing "en représentation" the leading roles in "Madame Butterfly," "Pagliacci" and the "Contes d'Hoffmann." Helen Stanley was born a "Queen of the West" girl, her birthplace being Cincinnati, in the Buckeye State of



HELEN STANLEY.
As Madame Butterfly.

Ohio—and where the love of the divine art music, of the brew of Gambrinus and of other fine things is well known, and is as native or local as in the German town to which the gifted singer has now been called. Before coming to Paris to study opera music mise-en-scène and the languages, this fair Cincinnati became favorably known in New York where for several years, under the name of Helen McGrew, she was the soprano soloist of Saint Bartholomew's Church and there studied singing

with Mrs. Hess-Burr and Isidore Luckstone. Helen Stanley is a protégée of Mrs. P. D. Armour, of Chicago. Some of the critical press opinions that Miss Stanley's "Gastspiel" at Würzburg elicited, are appended. The General Anzeiger said:

Helen Stanley made her first appearance on the German stage in the Municipal Opera last night. That she was successful is everywhere acknowledged. What at once claimed our attention was the instrumental purity of her tone; not one tone but received its full value with unusual distinction. Her command of our language to a degree almost a standard, might well be copied by her German colleagues. Her voice is distinguished not so much by bigness as by its beauty and penetrating power.

In the title role of "Madame Butterfly" Helen Stanley gave both in tone and gesture a practically faultless performance.—Lokal Anzeiger.

Helen Stanley made her debut in the title role of Puccini's "Madame Butterfly" last night. Her grasp of the part in all its nuances and her dramatic poise left little to be desired. What sweet, tender, melting quality this voice possesses! Yet how powerfully dramatic the timbre in the climaxes. Everything was sung with that indescribable poesy and bewitching charm demanded by this role. Not a cue betrayed careless or unfinished workmanship.—Würzburger Journal.

For the last year and a half Helen Stanley has been an earnest pupil of that masterful teacher of the voice, Frank King Clark, of Paris.

The following two concert notices were flooded out of last week's correspondence for want of space. The first concert, that given by Madame Norman O'Niell (née Adine Rückert) called for the assistance of four other musicians, and was opened with a trio, op. 32 (in one movement), of Norman O'Niell. There were also variations and fugue, op. 17, on an Irish theme, for two pianos; and, in addition, several songs, by the same composer, all of which gave evidence of excellent musicianship. Madame O'Niell, furthermore, played groups of Scarlatti pieces; of Chopin études; other pieces by Schumann, by Brahms and by Cyril Scott. Her technical ability is great; her touch clean and crisp, transparent, brilliant. Especially well played were the Scarlatti numbers, the Schumann étude in form of a canon (B minor), and Brahms' intermezzo in C (op. 119); also the Scott étude op. 64. Madame O'Niell is a Parisian by birth and was a pupil of I. Phillip. She was also for several years a pupil of Miss Schumann in London, and of Clara Schumann in Frankfurt-a-M., where she met Norman O'Niell who, with several others, English and American, was studying there (including Henry Eames, the pianist and lecturer, now residing in Paris). Her specialty has always been the playing of the Mozart-Scarlatti school and similar music, which she certainly does artistically. Norman O'Niell is a pupil in theory and composition of Ivan Knorr (the Russian composer and for many years professor at the Hoch Conservatorium at Frankfurt-a-M.). Mr. O'Niell is secretary of the Young British Composers' Association, which is doing active and very enjoyable campaigning all over England (and in France) to advance the cause of modern English writers. He is an intellectual, able and high-minded man;

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of real worth as a writer and of individuality—as evidenced in his music.

The other concert, which, like the O'Neill recital, was given in the Salle Erard, on the evening following, was that of a blind American pianist, Francis Richter, and Marcel de Bouzon, a Hungarian singer. The pianist included Mendelssohn's "Variations Sérieuses"; a Chopin group; the Chopin A flat polonaise, followed by two compositions of his own; two Debussy compositions and an elaborate improvisation on a theme furnished by the Swedish composer, Emil Sjögren, who happened to be in the audience. Francis Richter is young, tall and blond, and quite blind. His playing is clean-cut and decisive—astonishingly so for one who can but feel his way. He is very sure at the keyboard and in all respects plays like a pianist with perfect sight. He is measured and deliberate, cool and collected. Has tremendously strong wrists and fingers. But with all his force, power and endurance, his touch is never hard or heavy. His improvisation was a tour de force. It was a remarkable exhibition of technical skill—embodying everything known to brilliant virtuosity. Marcel de Bouzon sings like a one-time baritone growing to be a tenor. He has some splendid upper tones of tenor quality. Sings in the manner of a baritone, but who should by nature have been a tenor. Three Hungarian melodies by Palotasy-Gyula were sung remarkably well in the singer's native tongue—with much expression and a deal of abandon. Other selections of the singer were the "Spring Song" from the "Walküre" and "The Tale of the Wild Wind," composed and accompanied by the pianist, Francis Richter.

DELMA-HEIDE.

"Some Thoughts for the Singer."

Dudley Buck, Jr., has just issued an attractive booklet entitled "Some Thoughts for the Singer." The frontispiece is an excellent likeness of the young American tenor and teacher; the paper and type are of the best and the text matter comprehensive, lucid and valuable. The various divisions are: sounds and sensations, vocalization, overtones, some new thoughts on breathing, the tongue and the lips, voice development a slow process, the esthetic side of the singer's art, how to practice, why are singers as a rule such poor musicians? and poor enunciation.

The author says rightly that "singing is an art that cannot be learned from reading or hearing lengthy discussions on the subject, but only through months and months of personal effort in the hands of a master. Nevertheless, the reading of this little pamphlet will repay any student, any singer and any musician. Mr. Buck's studios are at Carnegie Hall and are open all the year. He has a summer course at special rates, and has, as associate, James O. Boone.

The two hundredth anniversary of the birth of the Italian composer Pergolesi occurred on January 3. He was born at the village of Jesi, near Ancona, and died in Ponziole at the early age of twenty-six years. He is best known to posterity by his "Stabat Mater" and the opera "La Serva Padrona."

Bonn is to have a three days' Schumann festival, on May 3, 4 and 5. The Berlin Philharmonic will be the orchestra.

Paris Welcome to Seagle.

Oscar Seagle was given a royal welcome at the Vitti Academy meeting last week when he sang there for the first time since his return from America. His numbers were "It is Enough" and "Is Not His Word Like a Fire," from "Elijah," also a group of miscellaneous songs. After numerous recalls, he sang "The Ninety and Nine" with such reverential simplicity that it brought tears to many eyes.

At a soiree given by Mrs. Seagle, recently, an opportunity was granted to many professional and social friends to hear of the triumphs won by Mr. Seagle on his recent American tour.

During the evening Mr. Seagle was heard in a number of arias, that from "Tosca" being given with splendid verve, beautiful phrasing and tone coloring. Mlle. La Flague, a professional pupil of Jean de Reszke, joined in the duet from "Hamlet." Though Mr. Seagle will do less teaching this season, on account of concert and repertory work, his pupils will be looked after by his assistant, Charles Bowes, basso, of Los Angeles, Cal. Eloise Baylor, a pupil of Mr. Seagle, who has been in America on a short visit, has given several very successful recitals in Richmond, Chattanooga, etc. She returns to Paris in March to continue her studies with Mr. Seagle.

At the regular monthly musicale of the Rue de Berri Church, at Salle Hoche, February 7, a fine dramatic soprano, Lucienne Darcy, a pupil of Mr. Seagle, who made a very successful debut as Carmen at Fecamp last summer, and Gordon Thomas, tenor, a pupil of Charles W. Clarke, were the soloists.

Other Seagle pupils are: Elizabeth Randolph Cohen, contralto of the American Church, who has been heard in a number of concert and salon engagements recently; Elizabeth Clarke, contralto, of the Metropolitan, who sang with the Toronto String Quartet with splendid success; La Palme, soprano, with the Moody Manners Opera Company in England, who has had a great success in leading roles; Charles Bowes, basso and director of the choir of the American Church, who is fitting himself for an operatic career.

Mr. Seagle has just received offers from Warsaw and St. Petersburg to sing for the Philharmonic societies in March.

Roderick Pupils' Success.

The following press criticisms relate to the success of two pupils of Emma Roderick, of 324 West Fifty-seventh street, New York:

Isabelle Urquhart as Cerise is a handsome young lady and is gifted with a contralto voice which astonishes her audience on account of its richness and brilliancy. After having heard the "waltz song from 'Erminie' sung by other soloists, she steps forward and gives a revelation. She was repeatedly encored.—New York World.

The success of last evening was Lucia Nola, who sang Leonora for the first time on any stage, and gave a remarkable performance under the circumstances. Her voice is one of exceptional range and compass, warm and beautiful in quality. Despite the fact that she sang in English the liquid phrases of the part, her enunciation was pure, smooth and dramatic. Her rendering of the famous aria, "On Rosy Pinions," was really a brilliant performance, and the more interesting because of the promise it revealed. The elements being propitious she will assuredly be heard of in the future.—Rochester, N. Y., Mail and Express.

Richard Strauss conducted the twenty-fifth performance of his "Salome" in Frankfurt the other day.

MUSIC IN DUBUQUE.

Dubuque, Ia., February 23, 1910.

Lent seems to find musicales most attractive and many are being given and planned. The one hundred and fifty-fifth recital of the Friday-Music Club was given on February 11, and consisted of a St. Valentine's Day program in charge of Bertha Lincoln Heustis. The following numbers were rendered: songs by Mrs. Heustis and Theodora Richards, piano selections by Martha Zehetner, reading by Anna Laird James.

Mrs. George Ferguson was the soloist for the D. A. R. Washington's Birthday celebration.

Clara Sass, accompanied by Grace Noyes, delighted the Monday Afternoon Club February 21.

Vernita Hayes, soprano, charmed the Women of the Civil War Society, February 23. Grace Noyes pleased with her splendid accompaniments and a solo, and Luella McDonough sang most acceptably.

The St. Cecilia Club gave one of its best programs, February 15.

The Choral Club is progressing finely under the able direction of Alpheus Dress.

Mabelle Kellogg, violinist, is winning commendation for her delightful work.

The Dubuque Boy's Club was delightfully entertained by Joseph Michel, February 17. Mr. Eschen gave a cornet solo.

The music teachers of Iowa are getting all the plans laid for a convention June 21 and 24.

B. L. HEUSTIS.

Elman Farewells.

Mischa Elman at his farewell recital in Carnegie Hall on Wednesday afternoon, March 9, will play for the first time in a recital the Saint-Saëns concerto in B minor, also the "Othello" fantasia by Ernst. Following this recital, Elman will make another Western tour, playing in Indianapolis, Cincinnati, Louisville, a farewell recital in Chicago at the huge Auditorium, Milwaukee, Duluth, Minneapolis, Detroit, Toronto and Montreal. He will return to Europe early in April to rest until the early part of next October, when he goes to Germany for a long tour.

Hutcheson's "Elektra" Readings.

Ernest Hutcheson gave a second reading of "Elektra" at the Peabody Institute, Baltimore, on Thursday afternoon. He was greeted by a large audience which from time to time burst forth into enthusiastic applause. That Mr. Hutcheson stands high among the pianists of today in the recital and lecture field cannot be denied and that he is a favorite in the musical world is evident by his many return engagements. Rarely has any one engaged in this work been more fully equipped. Being a pianist of ability, he can illustrate the various orchestral scores on the piano.



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PEOPLE'S SYMPHONY CONCERT.

The third orchestral concert of the present season was given last Friday night in Carnegie Hall to a rather meager-sized audience. There is heard much talk about high prices, expensive music, no music for the poor, etc., yet, when an opportunity is afforded to hear good music at ridiculously low rates, one looks in vain for such lusty declaimers. Carnegie Hall should have been packed to the doors, for not only was it a concert which every one could afford to attend, but it offered a program of great beauty and scope—a Beethoven program including the overture to "Egmont," the second and third movements from the ninth symphony, the "Emperor" concerto for piano, the pollaca from the "Serenade" (op. 8) and the Turkish march from "The Ruins of Athens."

Froude says, "A high mission undertaken with a generous heart seldom fails to make those worthy of it to whom it is given." Franz X. Arens, the musical director, and the People's Symphony Society are fulfilling the first clause of the above; their mission is to give the public what it is clamoring for and which evidently it cares very little about, i. e., good music and eminent soloists at minimum rates. Not the least valuable and enjoyable part of the programs are Mr. Arens' analytical prefatory remarks. Fifteen cents for all this, and a small house! The conclusion is strikingly apparent.

The orchestra is a body of excellent musicians which dispenses good music in a satisfactory manner and the holder of a ticket gets a great deal more than the price thereof represents.

Heinrich Gebhard, of Boston, was the soloist. He played in a most acceptable manner. His tone is clear and pure, his technic ample, his interpretation musicianly. His performance was polished and artistic, and he was received with demonstrative approbation. The symphonic movements were attacked with earnestness, and the other numbers were well played.

Alice Merritt Cochran Press Notices.

Earlier in the season, Alice Merritt Cochran went West to sing at a concert with the Philharmonic Club, of Minneapolis. Since that time she has filled many engagements nearer home. She sang this month in Burlington, N. J., and before that had a fine appearance at Lake Erie College, in Painesville, Ohio. Some press notices about the singing of the soprano follow:

The soloists were more than acceptable; both Mrs. Cochran and Mrs. Hepdien sang with fervor and tonal beauty.—Minneapolis Journal, November 19, 1909.

(A recital.) The program was of a very high order of excellence, and the selections chosen displayed to advantage Mrs. Cochran's beautiful voice. She is well schooled in her art and sings with a high degree of finish. Many great artists have appeared at our college, and Mrs. Cochran certainly ranks high among the best.—Lake Erie Record, November 15, 1909.

Mrs. Cochran captivated the audience and scored a pronounced success in her first appearance of the evening, the Bach-Gounod "Ave Maria." Mrs. Cochran displayed fully what a wonderful voice she has. Her soft tones are like velvet, and in her climaxes she showed power and brilliancy; she sang with emotion and deep feeling and moved the audience to outbursts of enthusiastic applause.—Burlington, N. J., Daily Enterprise, February 4, 1910.

Successful Berlin Debut by American.

The first recital, at Bechstein Hall, Berlin, by the young American pianist, Enid Brandt, was so successful that she will give a second, devoted to Chopin and Schumann, before leaving for London, where she will appear at an orchestral concert.

Maud Allan's Farewells.

Thursday afternoon, March 10, Maud Allan will give her farewell performance at Carnegie Hall, following which she will leave for the Pacific Coast for a tour of twenty performances. She will return East about April

18, stopping off at Denver, Omaha, Kansas City, St. Louis and Chicago, thence returning to New York. She will sail for Europe about the end of April, but expects to return to America for a tour of thirty performances, beginning early in October.

REINHOLD VON WARLICH'S RECITAL.

Reinhold Von Warlich, a young basso cantante, who has been extremely successful in song recitals abroad, and at private musicales in New York during this winter, made his first public appearance in the metropolis last Thursday afternoon, February 24, when a large and unusually fashionable audience greeted him at Mendelssohn Hall and gave pleased attention to this representative program:

Cycle of sixteen songs, Dichterliebe (Heine).....Schumann
Three Old English songs—

Love's a Sickness (Samuel Daniel, 1562-1619).
He That Loves a Rosy Cheek (Thomas Carew, 1589-1639).
The Complacent Lover (Sir Charles Selby, 1639-1701).
Verrath (Lemcke).....J. Brahms
Es war ein König in Thule.....Liszt
Die drei Zigeuner.....Liszt
Der Zwerg (Von Collin).....F. Schubert
Herr Oluf (Herder).....Loewe
Edward.....Loewe

Mr. Von Warlich is a singer of exceptional voice and artistic attainments, who showed decided versatility in the various lied phases illustrated by his program. No form of song requires greater musical insight and resource of vocal and interpretative nuances than the Schumann "Dichterliebe." Mr. Von Warlich demonstrated his true quality in these sixteen lyrics, for he did them in a manner at once impressive and appealing, imbuing his performance with refined delivery, dramatic life, exquisitely pure diction, poetical warmth, and all those graces of vocal production and enunciation art that distinguish the highest type of lieder presentation. It would be invidious to pick out for preference any of the "Dichterliebe" set, as each one had its own interest and charm in the Von Warlich publication. Enthusiastic applause rewarded each separate Schumann selection and before the cycle was half over the singer had won the esteem and affection of his audience and strengthened both as the program presented went on and revealed him in other aspects of his art. Mr. Von Warlich's handsome presence and distinction of bearing are not unimportant assisting factors in the sympathetic attitude of his audience toward him.

The three English songs, in the clumsy and heavy handed arrangement of Horatio W. Parker, served at least to reveal the performer's excellent command of English diction, and his intelligent handling of the text atoned in a measure for the monotony of musical mood and inappropriate piano accompaniment put forth by the composer.

The ballad portion of the program, represented by Brahms, Liszt, Schubert, and Loewe, constituted one of its most fascinating features. So much variety and dramatic suggestiveness did Mr. Von Warlich put into these tone dramas in miniature, that he seemed to be almost a lineal artistic descendant of those minnesingers and troubadours of old who used to recite their storied songs to "daughters

of kings, and kings themselves." The "Drei Zigeuner" of Liszt and Loewe's "Herr Oluf" seemed to be the particular successes of the six ballads, in so far as the applause of the listeners was concerned, but the "Verath" and "Edward" also showed many traits of singularly sympathetic musical penetration and well planned delivery.

Altogether, the afternoon was one of unabated delight, and the discriminative lovers of the lied who availed themselves of the chance to hear Mr. Von Warlich's recital agreed unanimously that they had made the acquaintance of an artist sincere, accomplished, intelligent, with natural beauty and volume of voice, who never overstepped the bounds of good taste, and gained his effects without the slightest exaggeration of dynamics or the least violation of refinement in sentiment and phrasing.

Mr. Von Warlich's further recital appearances in this country will be awaited with keen interest. Brahm Van den Berg supplied musicianly and picturesquely purposeful accompaniments at the piano.

Maximilian Pilzer's Recital.

Lovers of the violin will enjoy the recital of Maximilian Pilzer announced for Wednesday evening, March 16, at Mendelssohn Hall. Mr. Pilzer is one of the younger school of American violinists, and although having received the greater part of his instruction abroad at the Stern Conservatory in Berlin and later under Joachim, most of his professional career has been passed in his native country. After his brilliant debut in Berlin he had the benefit of orchestral training in the London Symphony Orchestra, under Henry Wood. Upon his return to America he was found to be a capable and efficient performer both as soloist and orchestral player. His first season in America found him concertmaster of the Russian Symphony Orchestra, and the following year he occupied the same position with the Volpe Symphony Orchestra. This season finds him still with the Volpe Orchestra and, in addition, he acts in like capacity to the People's Symphony Orchestra, at whose concerts he frequently appears as soloist. The National Institute of Music also claims his services as principal of the violin department.

For his recital on March 16 he will have the assistance at the piano of Alexander MacFadyen, a young composer whose songs have attracted very favorable attention. The following program will be played:

Devil's Trill.....Tartini
Concerto, D minor.....Vieuxtemps
Adagio and fugue (for violin alone).....J. S. Bach
Romanze, op. 50.....Beethoven
Mazurka.....A. Volpe
Ave Maria.....Schubert-Wilhelmj
Saltarello.....Rehfeld

Liza Lehmann Sails.

Liza Lehmann, the celebrated composer, with Miss Palgrave-Turner, the English contralto and one of Madame Lehmann's quartet, will sail for Europe today on the Mauritania. Madame Lehmann will return to this country next October and will bring with her an eminent quartet of soloists.

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"SWEETHEART JEAN"	Book Form, .60
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THE MUSICAL COURIER EXTRA

Published Every Saturday During the Year
GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND
IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF.
SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.
For Particulars apply to SATURDAY EXTRA DEPARTMENT.

PARIS has been flooded with concerts for the
flood.

THOSE seraphic sounds are the strains of the
Easter cantatas being rehearsed.

"PIANOS may be kept for twenty or thirty years,"
says an exchange. Only if the instalments are
paid.

THERE is no diminution of interest in "Elektra."
The houses continue to be sold out and the applause
is evident both in the auditorium and in the box-
office.

THE opera stars and their press agents are of-
fering up thankful prayers to the kind Fates which
fixed Theodore Roosevelt's return to the United
States after the close of the musical season.

LUCIA and Violetta tripped into town again last
week, with pale, affrighted faces, and rouldes all
awry, to find themselves in the company of such
fierce colleagues as Ortrud, Santuzza, Elektra, Car-
men, and Floria Tosca.

To commemorate Carl Goldmark's eightieth
birthday, the Vienna Royal Opera will produce his
"Götz von Berlichingen," refused performance
there some years ago when Mahler ruled over the
operatic destinies of the Austrian capital.

If music is really a medicine, as some of the
therapeutic specialists are trying to prove, then the
term "doctor of music" may some day come to have
real significance in the code of culture. At present
it makes the judicious smile. Why not "doctors"
also of poetry, sculpture, architecture, painting,
etc.?

PHILADELPHIA has been chosen as the place
where the National Federation of Musical Clubs
will hold its seventh biennial convention in the
month of May, 1911. During the week of the
meetings the visiting clubs will be the guests of
the Philadelphia Matinee Musical Club. Philadel-
phia is the original American convention city. The
exact dates of the biennial meetings will be an-
nounced later.

"ELGAR's new songs can only be pronounced a
disappointment," is the dictum of London Truth.
That authoritative journal goes on to state: "They
cannot be called great in any sense of the term."
The truth is, apparently, that we cannot
hope to produce songs in England in any way com-
parable with the best things of this kind done by
the foreigner, though why this should be is not very
obvious. . . . Why, therefore, should he (Elgar)
be unable to give us also some really fine and
original songs capable of taking their place beside
those of, say, Strauss and Wolf, to name no
others?"

SAN FRANCISCO now is endeavoring to solve the
difficult permanent symphony orchestra problem.
The orchestral situation of the California metrop-
olis has remained in a comatose state for the past
dozen years, or since the late Fritz Scheel presided
most brilliantly over the instrumental forces of that
music loving community. After Scheel's departure
for Philadelphia, several futile attempts were made
to carry on the symphonic work, but the Scheel
enthusiasm could not be maintained at the hands of
succeeding conductors, consequently the San Fran-
cisco Symphony Orchestra passed from view. Dr.
J. Fred Wolle has given some interesting sym-
phony concerts under his own direction in the clas-
sic open air Greek Amphitheater at Berkeley, and
deserves praise for his courage in attempting so
splendid and thankless a task. If the plans of those
San Franciscans now struggling with the perma-
nent orchestra puzzle should carry, then the fair

city by the Golden Gate once again should be in
possession of a symphonic organization such as mu-
sical San Francisco craves for.

UNSUCCESSFUL touring artists ought to try the
dodge of the automobile manufacturers. Let them
hire a page in THE MUSICAL COURIER and tell the
musical world that their dates for three years ahead
are all sold. If our studies in human nature have
been correct, we would say that such an announce-
ment ought to result in a bundle of inquiries for the
advertisers' immediate services.

THE English music critic, Ernest Newman,
points out the fact that nationality in music is not
nearly so important as people generally think, for
it often plays some amusing racial tricks, as fol-
lows: "It was quite in keeping with the irony of
things that the greatest French musician of the sec-
ond half of the last century should not have been a
Frenchman. History is full of these little strokes
of humor. The greatest Frenchman of modern
times—Napoleon—was an Italian. The greatest
modern German musician—Beethoven—was half a
Dutchman. Germany gets the credit, not only for
Liszt, who was a Hungarian; for Gluck, who was
a Bohemian, and for Haydn, who was a Croat, but
for four of the greatest living conductors—Richter
(a Hungarian), Nikisch (a Hungarian), Mahler (a
Bohemian Jew), and Weingartner (a Dalmatian).
César Franck was a Belgian, born at Liège, in 1822.

Too little attention has been paid in the daily
press to the enormous progress made by contem-
porary concert accompanists, in the art of support-
ing recital singers, at the piano. Formerly, when
simple ballads and operatic arias and excerpts made
up the repertory of concert artists, the chief busi-
ness of the accompanist was to carry the music of
the prima donna onto the stage, remove his white
gloves, and play a few vamped chords by way of
keeping the vocal performer in tune and time dur-
ing the song. However, with the general culture
of the Franz, Schubert, and Schumann lieder, and
the true appreciation later of Loewe, Liszt, Brahms,
Wolf, and Strauss as writers of vocal masterpieces,
the inherent significance and growing complexity
of the piano parts came to be understood and cul-
tivated. It was realized that mere "accompanists"
of the old school had been outgrown, and that in
order to achieve a perfect performance of any of
the standard lieder or great ballads it was neces-
sary for a singer to have the artistic collaboration
of a pianist who knows every phase of the composi-
tion, music and text, and truly makes the piano il-
lumination an integral factor in the whole organic
scheme which the creator of the work intended it
to be. A master in that regard is Coenraad V. Bos,
who has impressed upon music lovers everywhere
a full understanding of the musical and intellectual
heights to which the art of "accompaniment" may
be carried. Mr. Bos is part and parcel of the re-
citals of Dr. Wüllner, and to the discriminative lis-
tenser constitutes as potent an artistic attraction in
his own way as the great lieder interpreter himself.
The two are concomitant elements, united as har-
moniously as the most fastidious musical demands
could desire. Mr. Bos' every reading at the piano
tells its own story and must be heard in order to be
grasped intelligently. His achievements in his
chosen field should make clear, even to the layman,
the difference between a good pianist who is able
also to read accompaniments and an artist who
adapts himself to every manifestation of the song
and the singer, and makes of the piano background
a tonal mirror which reflects faithfully the hues
and harmonies and moods, and never steps beyond
the boundaries of veritable ensemble. The latter
kind of lieder associate is Coenraad V. Bos.



REFLECTIONS

BY THE EDITOR.

CHICAGO, Ill., February 27, 1910.

THE first item the Chicago Tribune had today, referring to matters of music, must have been read by most of those who, in this city, are attentive to the art, while Mr. Glenn Dillard Gunn, the writer of it, was preparing to leave for the University of Chicago, where he delivered a lecture. The writer of the musical subjects in the Chicago Tribune has not, like his predecessor, been in Japan and yet, unlike him, he knows how much Western music is practiced and studied among the intellectuals of the Eastern Empire. Mr. Gunn is a practical musician, a pianist whose public performances have illustrated the thoroughness of his training, his studies and his fine conception of piano work, demonstrated by means of his own technical accomplishment. Unlike his predecessor or his colleague on the New York Tribune, Mr. Gunn can demonstrate, practically, the music he criticises, and unlike the two others, Mr. Gunn devotes all his time to the question of music and such of its affairs as are of interest to the public—just to the public. We may not always agree with him in either his premises, his views, as we may say, or his conclusions, but we know that he actually knows what he is writing about. He does not pose before a weary public nor does he adjust his locks as he enters a concert saal, in order to appear as if he had just recovered from a reverie, when it was merely some glasses of excellent Pilsner that made him contemplative or disarranged his hirsute adornment. Mr. Gunn enters the saal kempt and in such habiliments and in such conditions as the public should demand as a matter of course and as the critic naturally should insist upon as a question of *amour propre* among ladies and gentlemen and their public contact. The "bum" looking critic, as he is called, when and where he is encountered, is such a public nuisance that the owners of the concert halls should refuse to admit him, if the daily papers continue to employ him, as they do in various towns. It is just about time to expose his physical uncleanness and his appearance as a specimen of degeneration, propagating his privileges under revolting conditions on the plea of accorded rights by public consent. The public is constantly protesting silently; we shall henceforth go a step further and protest through printers' ink.

This is the story from today's Tribune and in reproducing it I desire to call attention to the earnestness of the plea made:

The public spirited men who have the affairs of the new Chicago opera in hand have not yet seen fit to make a full statement of their plans and ambitions, doubtless for the good and sufficient reason that the same are not complete. But from

time to time there come hints and rumors that point to a brisk and well directed activity. For example, it is learned that one or more members of the Thomas Orchestra have been approached and their services solicited for the opera orchestra, and it is stated that the salaries offered are considerably better than those now paid by the Orchestral Association.

When the plans of the opera were being formulated earnest efforts were made to secure the co-operation of the Thomas Orchestra as a body. But the trustees properly felt that the orchestra could not play four opera performances a week, with the necessary rehearsals, and give two symphony concerts that would measure up to the present high standards. Though the promoters of the opera pointed out that collaboration between symphony orchestra and opera had proved feasible in Leipzig and other European cities, the trustees remained unconvinced and efforts at a union of forces were finally abandoned.

If the management of the opera goes into the market for orchestral players offering such generous salaries as are now reported, it is possible that several of the Thomas men may be attracted to the new organization, for, though the pay roll of the orchestra has been increased \$12,000 in the last ten years and though the season is the longest maintained by any symphony orchestra, it is only reasonable to suppose that the men will seek to better themselves. It would seem, therefore, that the trustees must meet this competition by a further increase in the pay roll. Under present conditions the orchestra cannot be expected to earn this increase. Nearly forty engagements out of town are now played by the orchestra, and the management feels that to increase the number of concerts in adjacent cities during the season will tend to react unfavorably upon the quality of all performances.

At present it is demanded that the orchestra be self supporting. Not only that, but it is expected to earn the interest on the present indebtedness, which amounts to some \$13,000 annually. In other words, the Thomas Orchestra is being operated at a profit. That this necessitates methods that savor of a commercialism inappropriate and unfitted to the artistic nature of the enterprise the management admits. But the management is helpless in the situation.

One source of profit remains unexploited by the trustees—namely: the spring tour. The returns are not large and the tour had its inception in the effort to give the men longer assured employment. The "core" of the orchestra, some fifty men, are now enabled to contract for a season of forty weeks, receiving for the last twelve weeks a weekly increase of \$10, out of which they must pay their hotel expenses while on tour. The tour is now so well established that it is hardly to be regarded as a speculation. But its profits are not large.

The other alternative, and one that the trustees must sooner or later face, is the lifting of the indebtedness with its burden of interest unjustly imposed upon the orchestra. Three hundred and thirty thousand dollars is a large sum, but the wealth represented by the Orchestral Association could dispose of it easily with a few donations. Doubtless the public would be willing to help. Cer-

tainly the warm regard in which the members of the orchestra are held would prompt to generosity if it was generally felt that the men were to reap the ultimate benefit of the donation.

The plans of the opera in Chicago may be put forth at any moment, Mr. Ulrich, the business manager, being in the city in consultation with the gentlemen who are in unison on this subject of Opera in Chicago.

As to the utilization of the Theodore Thomas Orchestra for the Opera, I may refer to the fact that a quarter of a century or thereabout ago, the Thomas Orchestra, with Thomas at the desk, played its part in conjunction with Mrs. Thurber's American Opera scheme. "The Flying Dutchman," "The Taming of the Shrew," Rubinstein's "Nero" and the standard repertory were produced in New York and "on the road," with the over-energetic Charles Locke at the key. The company bolted suddenly because the American people then would not support an American Opera Company with even Theodore Thomas at the head. That they do not care for it now is self evident, for it is to be in Chicago, like in New York and Boston, an opera that draws upon Europe for its salient features and there will be no performances in our own language. Thank the Fates, we Americans, when we go to the opera we, like the English, want the performance to be as unintelligible as possible, and the less we know about it the more we enjoy it, provided it is foreign; it must be foreign and, at the same time, entirely bereft of any semblance of intellectuality, and then we will support it.

However, to return to Mr. Gunn's muttoms. He agrees with us in accepting it as likely that the Chicago opera enterprise will naturally affect the orchestral situation. Orchestra building, like all similar investments, does not pay, and those cubic feet representing the Hall, being unoccupied during the greater part of the days of each week or month, represent a loss. As a Moving Picture Hall, the same Hall might be made profitable; as a Hall for the purpose of giving art culture and forcing its radiation in all directions it meets the fate of every such place of public absorption. There are many empty seats now on the Saturday nights of the Orchestra, and it reminds me of the poor attendance at our New York classical concerts when there are no stars to attract the public. Regarding the indebtedness to which Mr. Gunn refers I beg to submit here a condensed report of the Trust Deed itself, taken from the County Records:

ABSTRACT OF ORCHESTRAL ASSOCIATION.

TRUST DEED AS SHOWN BY RECORDS AT THE OFFICE OF THE RECORDER OF COOK COUNTY, ILLINOIS.
Trust Deed by the Orchestral Association to William A. Jeffries, of Swampscott, Essex County

Massachusetts; William H. Holden, a Chicago lawyer, is successor in trust.

The Trust Deed was executed on August 16, 1905, to secure a principal note for three hundred and thirty thousand (\$330,000) dollars, to the order of Quincy A. Shaw, dated August 16, 1905, and payable five (5) years after date at the office of John Jeffries & Son, Boston, Massachusetts. Interest on the principal note is to be at four (4) per cent., payable semi-annually, and the Trust Deed covers ten (10) interest notes for \$6,600 each, the first of which was due February 16, 1906. These notes come due on August 16 and February 16 of each year.

The Trust Deed covers the property at 168 and 169 Michigan avenue, known as Orchestra Hall. Its legal description as given in the Trust Deed being, the north sixty-five (65) feet of lot five (5), and all of sub-lot seven (7), in the sub-division of lots one (1) and four (4), all in block five (5), in the north one-half (1/2) of fractional section fifteen (15), addition of Chicago, in Township thirty-nine (39) north, range fourteen (14), east of the third principal meridian, in Cook County, Illinois.

The deed is signed by "The Orchestral Association," by D. H. Burnham, vice-president; attest, Philo A. Ottis, secretary, and was acknowledged before George W. Girton, Notary Public.

The cities of New England are the creditors of the West still, as they have been ever since they took up the Western Reserve and then sent their cash farther on toward the Mississippi for interest and development of business and public enterprise. It is most natural that this indebtedness should be to Boston; but it is really necessary for Chicago to meet this claim and pay it off. As an investment it is profitable; as a matter of local pride it is a reproach—just because it is profitable. We are all working for art—(aren't we?)—and there should be no hesitation on the part of those who win such social distinctions as are connected with the establishment of a local symphony orchestra (with letters of introduction to people in Europe from the foreign conductor which, however, does not apply to Chicago) to wipe out any indebtedness as a matter of pure devotion to art. That's correct, I hope. If not, why these columns are wide open for any correction.

By eliminating the annual interest account of \$13,200 the orchestra can be enriched with players who cannot accept any engagements at the present and prevailing prices. Neither could such players be used to accept an engagement to play at the Bloomington (Ill.) Coliseum, without guarantee, at \$1.50 for the three concerts, that is, 50 cents per concert. The saving of this fixed charge of \$13,200 would also eliminate the near danger of orchestral disintegration through the competition with the opera, and other players could be drafted from the East besides Hans Letz to improve the orchestra and put it, artistically, where the modern standard insists.

The Concert This Week.

Mr. Stock had an orchestral contrasting scheme in mind when he arranged this program for the concert last night (and the Friday afternoon preceding), and he pleased his audience, receiving the same vigorous applause at the end of each number as he received on entering before conducting any number. That is usually the case with the local favorite before he enters the ring. It is exhibited at the opera, in New York and elsewhere and at orchestral concerts, and in New York the audiences who have their favorites never alter the dynamics of applause and make it particularly Jovian when a star appears who plays or sings worse than the others. Discrimination in applauding is not expected and never occurs when the local cock, or the local prizefighter or wrestler enters the ring, or the local conductor appears upon the platform to grab the stick, which Mr. Hubbard told us was

considered by the Japs as a weapon for punishing the players.

TWENTIETH PROGRAM.

Friday afternoon, February 25, 2:15;

Saturday evening, February 26, 8:15

Soloist: MR. HANS RICHARD

Overture, "Fingal's Cave," op. 26.... Mendelssohn

Two movements from "Das Meer,"..... Nicodé

Introduction—The Sea.

Phosphorescent lights.

"La Mer," Debussy

De l'Aube à midi sur la mer.

Jeux de vagues.

Dialogue du vent et de la mer.

INTERMISSION.

Concerto for piano, C sharp minor, op. 28... Schytte

Allegro.

Intermezzo.

Finale.

Overture, "Le Carnaval Romain," op. 9.... Berlioz

BALDWIN PIANO USED.

If we could only get Mr. Borowski to New York to write our program notes in place of the encyclopaedic annotator who is in fear to express any opinions of his own. Our Philharmonic notes are a reflection upon the orchestra and the audience or subscribers that submit to their dissemination. Felix Borowski tells every week so much about the compositions that a study of his notes aids those who are accustomed to use them to a better understanding of the performances; and such is the object.

Meerschaum.

Three numbers were devoted to what the wild waves were saying, according to the ideas of the describers, as interpreted by the players. Mendelssohn, who always asked his papa if he would permit him to write another sweet song without words, went up to the Island of Staffa, and the name alone was sufficient to inspire him to take out his stylographic pen and put down his impressions, and they were watery and undiluted. Nicodé became a little more violent, but he put a lot of Saxon music scholasticism into the wave movement, and the waves were really coming in and going out, like on the Lake Michigan surf, near the Orchestra Hall. Of course, if Nicodé had not stated that it was "the Sea" and "the Phosphorescent Lights" he would have called it something else, say, "Over the Hills" and the "Poor House in the Distance," and we would have felt in strict counterpoint sympathy with most of it, just as we did or did not on Saturday night with the damp illusions offered.

Then there came the resistance number by the contentious Debussy, and Mr. Borowski quotes the following foot note:

"No fixed rule," says Debussy, "should guide the creative artist; rules are established by works of art, not for works of art. One should seek discipline in freedom, not in the precepts of a philosophy in its decline—that is good only for those who are weak. I write music only in order to serve Music as best I can, and without any other intention; it is natural that my works should incur the risk of displeasing people who like 'certain' music, and perseveringly stick to it alone."

Debussy does not explain which the "philosophy in its decline" is that is good for those who are weak, and regarding the establishment of rules by art or for works of art, the identity of this theorem was exacted far back by the Greeks in their creations as well as their philosophy. All the atomic philosophers except Empedocles passed that particular phase but the latter, and Theocritus, the poet, referred to the absence of the fixed rule. There is none with Beethoven. There were many of them who followed fixed rule. Let us see. Doepler, Dussek, Kalkbrenner, Pixis, Ravina—we have forgotten them because they followed the fixed rule. Heinrich Heine, with the promptness of a genius, at once discerned that among all the pianists of a certain period playing in Paris there were but two

who could depend upon a future—Chopin and Liszt—and neither had a fixed rule. If this paper were conducted like others, under a fixed rule, you would not be reading this, because I would not be able to write for such a paper; it would reject my contributions. I succeeded in inducing this paper to accept my stuff, because it is big enough to discard the fixed rule.

Mr. Borowski under such conditions also gets away from the fixed rule and accords no analysis to the work of Debussy; the possibility of individual analysis is found in the subtitles. The first one was clearly defined to me and I found a corresponding mental picture and mood; I was on board early and from that time until noon the music fortified what its title had suggested. But in movement two "Gambols of the Waves," I was misled suddenly by seeing the word Sudan somewhere in the program book and the music took me into Africa and with its gorgeous Oriental coloring I found myself with a camp of Arabs, big, fine looking, rich traders on their way through the Sudanese jungles going toward Timbuctoo. Gayly caparisoned jackdaws and parrots were flying from branch to branch over a swift brook running over silvery pebbles toward the lake. Instead of gamboling with the waves, I found myself gambling with a major and a minor Troglodyte and after the sport they dashed into the thickness yelling the strange intervals of Debussy. There was not an advertisement in sight and I felt lonely. That was the impressionistic picture number two gave me; but number three drew me back to Lake Michigan (which would be called a Sea in Europe) and the dialogue between the wind and water was fitting to the impression.

How It Was Played.

The orchestra had more animation and that alone made an appreciably better effect on tone. Vigor of bowing and a feeling of homogeneity seemed manifest. There were bad movements, lack of concentration and in the Carnival, the pp. phrases, the first violins wavered again. But the Debussy must have had quite some rehearsing. Hypercriticism is misplaced criticism and it is not the purpose of these articles to apply any other test standard than that applied to any orchestra in America or Europe. The Thomas Orchestra must stand or fall on that test. Not only is a broader and more voluminous tone desirable but its quality must rise above that now enjoyed in Chicago. The organ played masterfully by Middelschulte was sonorous and the mixtures were devoid of shrill and metal effects which proves that the hall cannot be blamed, as some of the orchestra's votaries, in a false sense of duty, claim. The orchestra needs fiddlers who do not drop their bows during a performance and horn players sure of their embouchure. Several of the contrabassists do not assist, but do their work listlessly. Now that some changes have been made, an acknowledgment of the judicious character of these compliments (for I may as well interlude here that it is not at all necessary for me to come to Chicago to hear symphony concerts; the whole world is open to me, so far as the very choicest orchestral performances are concerned, and it is rather a compliment to the orchestra in Chicago to give it all this attention)—I say since changes have been made as a result of this attention, I may suggest that the orchestra, if it desires to maintain itself—opera competition or not—must get into a concerted, co-operating ensemble condition, and it must eliminate the cheap player with his cheap instrument. With the saving of the annual interest this may be accomplished, under the supervision of people who know how and whom to select, and no time can be lost; this needs immediate attention. The players must not be commercialized by being farmed out; they must be on a salary list guaranteeing independence and they must be free from barter. In short, the orchestra must become artistic if it desires to

live and it is not and cannot be artistic under the prevailing conditions.

Hans Richárd.

The soloist of the evening, Hans Richárd, a Swiss pianist and teacher at the large Clara Bauer Cincinnati Conservatory of Music, played the modern C sharp minor piano concerto by the late Ludwig Schytte, the Dane who was a pupil of the gifted and unfortunate Edmund Neupert, who died in America obscure and unhappy, the victim of habit. It has been called conventional, this concerto, which is equivalent to saying that had it been called unconventional, the statement would amount to the same thing. The members of the Right condemn when it is unconventional and the Left condemns and votes against the conventional amendment. The concerto should be welcomed, first because we need new piano concertos; next because it is a sane, vigorous, well balanced and pianistically adjusted work, and next because it requires technical vitality and command to build it up consistently and permit us to analyze its constructive plan. It should be played frequently, but there are not many pianists who can reach, with such ease and control, the climaxes which Monsieur Richárd, a pupil of Hans Huber and Albert Reisenauer, did. Indeed, we have in M. Richárd a highly gifted and musically endowed pianist, who is also equipped with the unconscious charm of personality. The intermezzo was played like a song and with poetic eloquence, and the whole work was a welcome infraction upon the stolid rules of the traditional concerto repertory. Mr. Stock gave a demonstration of ensemble that was very choice and neat, and there were few of the contretemps that usually greet us at the ends of the periods, when the solo and orchestra must be absolutely exact.

Decisive.

Supposing a number of men engaged as music critics on New York daily newspapers, combined against a musical institution in the city which is not allied with any of those institutions in which they are interested as members of the pay roll. Supposing these music critics, in a compact to injure the musical institution in which they are not permitted to become interested, should agree to criticise adversely the performances of that musical institution, which, of course, is not functional criticism, and supposing that the musical institution treats the whole combination with indifference—aye, with contempt. Then what? As every man of sound sense knows, it is not profitable, in any sense of the term, for any music critic to become, voluntarily or otherwise, the victim of any one music critic's machinations or schemes or personal plots. It brings about a general feeling that those who enter a compact of such a nature are the unconscious tools of the schemer, and there is no chance for redemption once the public reaches that conclusion regarding any one or more music critics.

The losses sustained by the counting rooms of the daily papers—some of them—through the manipulations of some of our music critics—laid bare in their so called criticisms, which expose the interests, no matter how worded—amount directly and indirectly to thousands of dollars during the season alone, and these losses represent the additional sums that go to those daily papers that will not permit their columns to be used by music critics to work their games. The effect of all this always becomes apparent in the shifting of patronage and the popularity of the papers. For instance, two years ago no one in music read the New York Press; now every musically interested person seeks the musical reports, etc., of its critic, for it is known that he has no personal axe to grind. And there are others in New York; I merely cite the Press because of the visible growth of its influence through its music critic. Everybody knowing the motives of those music critics who are aiding and abetting in reducing the counting room receipts of

their papers, there is no novelty, no incentive for the purchase of their papers. Their attitude and affiliations being known, very few people care to read what they say as it is readily conjectured; it is known in advance. But outside of all this, such daily papers lose their advertising value from the fact that hundreds of persons and institutions, allied commercially, resent the interference of a music critic with the musical institutions doing business with them. All of these individuals, partners, corporations and their associated elements, co-operate to discourage any advertising in the dailies whose columns are utilized by their music critics to create a prejudice against a musical institution which refuses to employ them or their friends. The proprietors and those in charge of the business departments of the daily papers are not responsible for this; they are, in fact, ignorant of these conditions, and with futility are attempting to learn the reasons for the lapse or loss in receipts; but the reasons are available because the scandal is notorious and has reached Chicago, which was asked to accept the advice of a certain New York daily paper music critic in the affairs of its projected opera. One can but faintly discern the motive in attempting to interpose a personal equation in Chicago on part of a New York music critic who has no influence at home. The pusillanimity of the proceedings was quickly shown in the collapse of the idiotic effort.

BLUMENBERG.

THE London Daily Mail, in a recent article, comments interestingly as follows on a worthy musical personality none too well known in this country, except to historians:

The bicentenary of Dr. Arne's birth falls on the 10th of next month; and we are glad to notice signs of a desire to recognize it in some suitable fashion. Perhaps the best way is out of the question. It would have been a fine thing if Mr. Beecham could have included one of his operas in his interesting Covent Garden season. "Eliza" or "Artaxerxes" would have been a contrast indeed to the furies and uproars of "Elektra," with which tomorrow night's audience are going to be regaled. Arne, of course, is always with us as the composer of the air of "Rule, Britannia," and very familiar also as the composer of the delicious setting of "Where the Bee Sucks." Lately, too, his charming music to "Comus" was given at Hammersmith in connection with the St. Paul's School celebration. But what is Eton College proposing to do next month in honor of one of the most distinguished of her sons? In June next there is to be an imposing, and perfectly right and proper, celebration of the Robert Schumann centenary in London. While, however, we honor the memory and work of a great German, let us not forget those of an equally distinguished Englishman.

THERE is nothing like being locally patriotic, even if the manifestation is misplaced at times. The St. Paul Pioneer Press says of the former Minnesota alto, Olivia Fremstad: "She is singing Elsa in 'Lohengrin' almost every week in New York. Nobody else sings the role at the Metropolitan. She is the Elsa par excellence." Aside from the circumstances that Madame Fremstad does not sing Elsa almost every week here, that Madame Galski has appeared in the part repeatedly this season at the Metropolitan, and that the latter's interpretation, vocally and histrionically, is considered by many competent judges to be far above that of Madame Fremstad—aside from these facts, the paragraph in the St. Paul Pioneer Press is entirely correct.

THE Contemporary Club of Philadelphia at one of its recent meetings discussed "The Future of Opera in the United States." What is its future? The deductions, or rather prophecies, of the learned speakers, are not available for publication, but they ought to be. It is not right to withhold from our palpitant public so valuable a secret as the future of opera. The information, if projected into the midst of the maniacal group which is hurting the cause with its mephitic machinations just now, might mend matters materially.

COMMISSIONER STOVER insists on only good music for the Central Park concerts. Albert J. Weber calls it "Gaynordämmerung," referring to the general salutary effect which the presence of our new mayor seems to be having on all our municipal affairs. Apropos, somebody is trying to "grab" control of the music in the city parks. Watch developments, and see if the names of two famous business brothers do not crop up somewhere in connection with the monopolization scheme. Naham Franko, the Nestor of orchestral music in New York's parks, is a warm favorite of the outdoor concert public and should not be thrust aside for any business or political considerations. Franko's price is high, but he pleases the people and that is what the park concerts are supposed to be given for.

MISS KUHN BEVERIDGE, the American sculptress, is exhibiting in Leipsic a daring piece of her statuary, called "The Vampire." The work has called forth some sharp criticism, and in answer thereto, Miss Beveridge defends her artistic motives thus: "It is a mistaken idea to imagine that all vampires are bats or mythical beings. There are real vampires, human vampires, and we meet them every day. Are there not the Carnegie and Rockefeller vampires of finance? Is not Paderewski a vampire? Was not Sarasate one? Does not every woman leave a Paderewski concert exhausted and completely vampirized? Do we not find constantly in our daily lives intellectual vampires?" To all of this we put in a general denial and sum it up in Oliver Goldsmith's famous word: "Fudge."

"Elektra" was produced at Covent Garden, London, last Saturday week, with Thomas Beecham conducting. Among the prominent music critics present were the King and Queen of England, Prince Henry of Prussia, Princess Victoria, Lord and Lady Lonsborough, Alfred de Rothschild, Lady Curzon, Lady Speyer, Lord and Lady Ripon, Mrs. George Cornwallis-West, Mr. and Mrs. Bradley Martin, etc. The intelligent cabled review of the New York Times was as follows: "From the rise of the curtain there was simply a crush of chords until the finish."

OPERATIC artists without voices, when they are women, might as well seek positions as nurses or become suffragettes, and when they are men they ought to go into the army or become college professors. There is no room on the operatic stage for people who cannot sing, which is the first and most necessary of all the duties of an opera artist, either a genuine one or a so called one. It seems that the voice is a necessary concomitant of the operatic situation, whether under a single or a double headed management.

STATISTICS show that in trying to reduce the present high cost of living, the general public has refrained from meat rather than from music lessons. It is an encouraging sign when this country sacrifices choice cuts for culture.

THE "Ring" cycle, that Marathon of music, is having an evening representation here at the Metropolitan. The recent series advertised as the "only" one, must have meant "only in the afternoon."

"Who is the greatest living composer?" asks the London Telegraph. That choking hiccough is the sound of Sir Edward Elgar catching his breath sharply.

"THE only unsatisfactory thing about being 'wedded to an art,'" declares the New York Press, "is that you can't run your fingers through its top hair and put your head on its shoulder."

WE have discovered one publication which has no music critic, although several ought to be on its staff. The paper is the Ohio Penitentiary News.



The story goes forth that Richard Strauss is turning to comic subjects in opera, because there are no gruesome themes left to compare in horror and intensity with "Salome" and "Elektra." Does Richard Strauss know Giovanni Ventura's tabloid play "Rosmunda", written in Italy more than sixty years ago and produced with decided success at Turin and Milan? The diminutive drama offers splendid material for Strauss' methods, and might work out something along these lines:

"ROSMUNDA."

Tragedy in Five Acts by
Giovanni Ventura.

Persons of the Play:

King Albion, Rosmunda, daughter of King Kuni-
mond and wife of Albion. Peridens, a slave.

ACT I.

Albion (giving Rosmunda the skull of her father filled with wine) Drink! It is the skull of your father! (Real skeletons are rattled in the orchestra and a sinister, choking sound emanates from the tuba. This effect is achieved by the player's holding the instrument upside down and coughing into the inverted bell.)

Rosmunda—Oh! (The monosyllabic interjection leads to one of the most amazing outbursts in the entire score, and for twelve minutes the instrumental hubbub is appallingly clever, showing Strauss' diabolical resource in painting the various shades of emotion that may be compressed into an exclamation of only two letters.)

Albion—(commanding) I wish it! (Short, angry reminiscences of the leading theme from the wedding march which pealed when the King and Rosmunda were united in marriage. This is introduced to show Albion's legal right to command.)

Rosmunda—(drinks) Woe unto you! (Peculiar, ominous pizzicato on the second violins, effected by changing the E strings to the G groove, and snapping them both between the teeth.)

ACT II.

Albion (affectionately to Rosmunda) Why so sad? (The 'cellists pour ink on their music to indicate its black despair.)

Rosmunda—Can I be otherwise? (A questioning trill on the triangle.)

Albion—What is past must be forgotten. (The tones B-E-D-A-D, proclaimed energetically by the bassoon, here indicate the Irish origin of the royal protagonist.)

Rosmunda—Do not touch me!

Albion—You hate me. (The cor anglais, tympani, viola, flute, and harp, all exchange instruments and give forth a sour discord to show the new relation now existing between the former happy pair.)

Rosmunda—How can I? (While the score is very incoherent in this part of the opera, at least the text does nothing to clear up the mystery of the plot, and thus a delightfully vague and shadowy atmosphere is obtained.)

ACT III.

Rosmunda (examines a stiletto, then calls) Slave. (The piccolo intones a shred of the "Dixie" melody,

while the double bass players don red bandannas and hum the chorus of "Ole Black Joe.")

Peridens—(Comes and kneels before Rosmunda) Queen! (Contrapuntal bits in serpentine complication, consisting of snatches from "The Queen of Sheba", the "Queen of the Night" aria, "The Queen of the Moulin Rouge", and "The Queen's Lace Handkerchief.")

Rosmunda (passionately) I love you! (The theme G-E-E denotes the involuntary exclamation of surprise that is not uttered by Peridens, and the tones A-G-E reveal clearly to the observing listener that Rosmunda is older than the slave. It is one of the most subtle strokes of genius in the entire work.)

Peridens—(astonished) Oh, my God! (A sly allusion, consisting of two notes of "Nearer, my God, to Thee," played on the muted celesta, foreshadows the early death of Albion.)

Rosmunda—(Embraces the slave) Come with me. (The sequence B-A-D-E-G-G heard insistently at this point, refers to Rosmunda's character, and is a distinct warning to Peridens, but as he has not the gift of absolute pitch, the fool blunders stupidly into compliance with the wishes of the Queen.)

ACT IV.

(From adjoining room, where King Albion sleeps, snoring is heard and from various parts of the auditorium also.)

Rosmunda—(hands stiletto to Peridens) Go—kill him! (The woodwinds blow sepulchral tremolos and Peridens blows his nose, to gain time. A strident blare on the trumpet, B-A-G-G-A-G-E, expresses the slave's opinion of his murderous paramour. However, he wishes a further bribe, and sings questioningly the tones "F-E-E-D"? The Queen answers with the theme: "C-A-B-B-A-G-E." It is Peridens' favorite dish. He hesitates no longer.)

Peridens—The King?

Rosmunda—(quickly) The rival!

Peridens—(courageously) He shall die! Goes determinedly to the sleeping apartment of Albion, who is A-B-E-D as the wailing oboe informs us.

ACT V

Albion—(with stifled voice, off stage) Help! (There is dreadful din in the orchestra and the players feel themselves goaded to the utmost limits of technic and emotion. The concertmaster leaps from his place, he runs up the main aisle, and breaks his valuable Stradivarius over the head of an usher. The first French horn, a foreigner, explodes his instrument and yells "Poliss, Poliss", in rhythmic reiteration. An entirely new twist is given music by the twisting of the tails of a bull dog and a cross eyed fox terrier, introduced in the score by Strauss. The bull dog fastens his teeth in the French horn virtuoso's leg, and a bleating sound on the saxophone signifies that the bite is in the calf. The second double bass throws his instrument at the conductor.)

Rosmunda—(screaming) Die! Die! Die!

Peridens—(rushes into the room with the bloody

stiletto in hand) He is dead! (A mighty antiphonal chorus echoes from outside, on the tones D-E-A-D.)

Rosmunda—(snatches the stiletto and holding it up to Heaven, yells) Now, you drink, father—now, you drink! (A new theme, D-A-D, is introduced, and mingles with the D-E-A-D of the chorus. The curtain descends rapidly, but before it touches the stage the spectators in the front rows are enabled to see King Albion come on from the rear in bowler hat and fur coat, and to hear him say: "It's raining like Hell. We'll have to take a taxicab, my dear.")

The End.

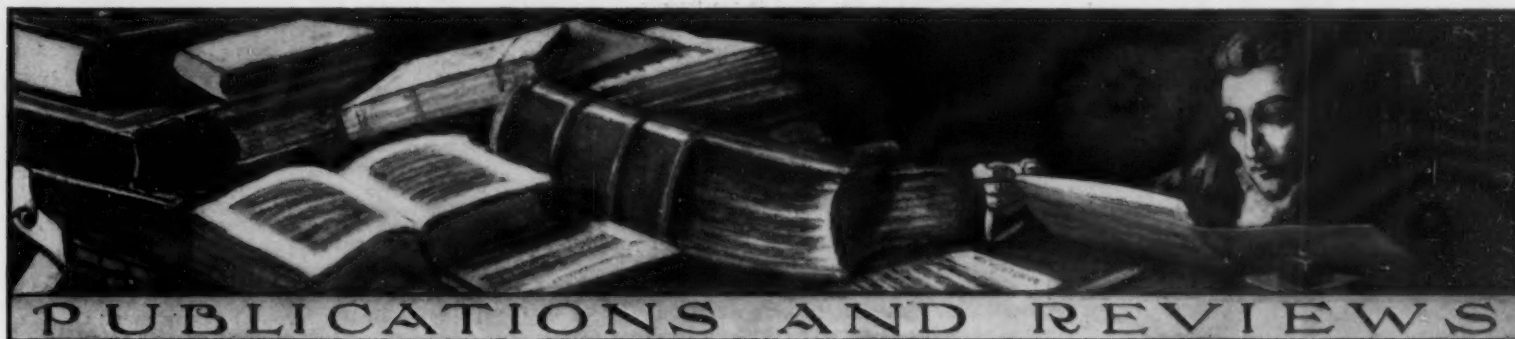
England so often pokes fun at America's "highfalutin" style of journalistic writing, that the chance for friendly revenge should be welcomed by Uncle Sam's sons of the pen. Here it is, in the Manchester Musical News, a new English paper devoted to the tonal art and those who perpetrate it. Speaking of Busoni's playing at one of the Hallé Concerts, just before the great pianist sailed for Dollarland, the News gushes: "In the concerto there was an architectural moulding of innumerable musical phrases, which formed one triumphal procession to a marvellous Beethovenish climax. Each phrase as delivered by the artiste was as a pure gem set in the midst of a wide cluster of first-water jewels. The ease and limpidity of Mr. Busoni's technique is such that no thought of the vast difficulties of Beethoven's composition enter into our calculations. All impetus being solely centred upon the moodal structure which Busoni brought out with all the command of his great artistry." If you have survived the foregoing and its cheerful confusion of singular and plural verbs, read the latest additions to musical terminology, as put forth by the News in a review on the playing of Frederick Dawson: "As for his wonderful command of intellectual technique and and bravuraistic brilliance, praise of lavish intensity must be awarded to it. In César Franck's fine 'Symphonic variations for pianoforte and orchestra,' he achieved a fine triumph, due to his virtuosotic qualities, and in his solo pieces from Debussy his æsthetic rendering was the distinguishing feature."

Daniel Frohman has gone among the musical reminiscence hunters and his latest bag is a capital one. He was overheard to whisper to a friend that a prominent theme in the "Legend of the Sage Bush" from Massenet's "Jongleur de Notre Dame", and the main tune of "The Dollar Princess" waltz, seem to have descended from the same melodic family and show strong consanguineal phenomena in rhythm, and intervallic sequence.

(Manchester Musical News, please observe!)

The Nobel Peace Prize for 1910 is to go to the person who will suggest the best means of settling the managerial problem at the Metropolitan Opera House.

LEONARD LIEBLING.



NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

Richard Strauss and His Critics.

Whenever you hear a man talk about the cacophony of Strauss be sure that he cannot hear properly, for any number of reasons. We all have as much right to say we dislike the music of Strauss as we have to say we like it. And the man who grows enthusiastic over "Elektra" may be a bigger dunce than the man such music leaves cold. That is not the point. We insist that there are very few who are capable of pronouncing on the merit of this music. Merely liking it does not mean that it is good; merely disliking it does not mean that it is bad. It is easy to understand the emotional thrill the sound of a huge orchestra of 125 men might make in a sensitive man whose ear was unaccustomed to musical sounds. Haydn's "Surprise" symphony arranged for that same orchestra would also thrill him. How humorous is Saint-Saëns' description of the lady enthusiast who was completely enraptured by Wagner's "divine" chord of E minor! And there are stupid enthusiasts of Strauss today who rave about effects in their hero's works that are the common property of all modern composers, and who are utterly unable to recognize the individuality of Strauss as distinct from other individualities.

Now, cacophony is a purely relative term. We remember when our juvenile ear was shocked with the horrible cacophony of the inverted 'secondary seventh chord with which Mendelssohn begins his "Wedding March." Was not Monteverdi condemned for the cacophony of the dominant seventh? If memory serveth, was not the wight, Richard Wagner yclept, also pilloried for certain false sounds, and doctrines that smacked of heresy? Alas, poor Yorick!—or rather Schumann. The London critics, for instance, affirmed that such cacophony as his was not likely to be accepted by the British ear. In fact that word cacophony is now a joke with us. Whenever our jaded spirits lag, and remorse for criticisms past and to come hangs a cloud of gloom over our horizon, the word cacophony will wreath us in smiles and arm us afresh for the fray. In moments of aberration we sometimes go so far as to connect it in a hazy kind of way with Caliban's jargon—

"Ca, Ca, Ca, Caliban,
Get a new master,
Make a new man."

Pope truly remarks that "all discord is harmony not understood." And is it not Voltaire who says

that a great man has his rank, not from the opinion of the public, but from the consensus of the judgment of capable critics. These critics in the course of years gradually educate the public to the belief that such and such a man is great. This same witty Voltaire says that Dante will be considered great so long as the public does not read his works!—meaning, of course, that the public would condemn those works because they did not please. We have heard of senators who did not know of Shakespeare, but we venture the opinion that the ordinary policeman will tell you that Shakespeare is a great man. A London cabby described him as the "hauthor from Stratford-on-Avon" as wrote "Amlet." Now why did these men consider Shakespeare great? "Because they had read his works? No. Because they had been told so. And the average man who ventures to criticise Richard Strauss is like the policeman and Shakespeare. It depends entirely on whether he has been told or not told of Strauss. He would be still more charmed with Strauss if he heard "The Chocolate Soldier" and did not observe that that composer Strauss was Oscar, and not Richard.

To judge of the value of the music of Richard Strauss a man must be, first, thoroughly instructed in musical theory,—harmony, counterpoint, composition, style, orchestration,—not a reader of text books, but a master of theory. Secondly, he must have a cultured mind outside of purely musical subjects. Thirdly, he must have all the musical classics fixed in his brain; must know Beethoven by heart; be saturated with Wagner; satiated with Tchaikowsky; familiar with Brahms; on friendly terms with Liszt's symphonic poems; acquainted with the modern musical thought of France and Italy. Then let him hear good performances of the symphonic poems of Strauss, from "Don Juan" to "Ein Heldenleben", and gradually approach the later phases of his musical thought. Will he then utter his gibberish about cacophony? We trow not. For we have had all this schooling and we venture the opinion that Richard Strauss wields the mightiest musical pen since the magic stylus slipped from the weary hand of the composer of "Parsifal."

Busoni's New System of Notation.

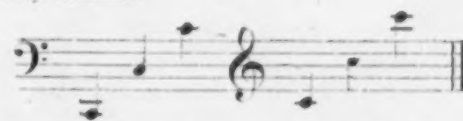
Ferruccio Busoni, that indefatigable searcher after musical truths—and great expounder of them—has been engaged busily on the question of our complex and unpractical modern system of musical notation, and the result of his labors is embodied in a proof pamphlet now lying before us, and shortly to be published by Breitkopf & Härtel.

Busoni tells in his booklet that he long had been aware of the fallacies underlying the present method of notation, but never had become so convinced of the necessity of reform as when he read the "Salome" score, *prima vista*, not long ago, and found himself actually groping on the piano for the myriad of sharps and flats, and their modifications, piled profusely on the printed page in rapid passages. Thereupon Busoni set to work to devise a means whereby the complications of such notation could be simplified, and according to the opinion of THE MUSICAL COURIER he has succeeded admirably in accomplishing his object.

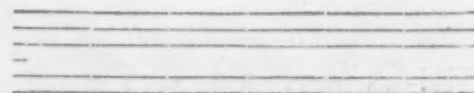
There is no reason why the notation now in use

should be regarded as final, for it is far from perfect, even if our generation has been able to master it with comparative ease in its simpler aspects. Busoni might well have given us a short historical outline of the evolution of notation, showing how the scheme developed and was led into by paths involved and illogical. The simplest system was that of the Greeks, but as they had only unharmonized melodies to record, their primitive use of the letters of the alphabet was well adapted to the exigencies of their own times, but would hardly do for our modern harmonic manner. The Romans improved but slightly on the Greeks, merely giving the letters of the alphabet definite positions when used as musical media. The eighth century introduced the first radical reform, when the historical Neumes (familiar to every student of the subject) were employed. They resembled a series of dots, hooks, curves, and other cabalistic figures. The origin of the treble and bass clefs also makes interesting telling. It was not until the tenth century that the monk Hucbald erected his series of lines and spaces, although he used the latter only. The process of mensural music was in vogue for centuries later, with its notes of different shapes, and its gradual change through the adoption of bars, sharps and flats, time signatures, expression marks (seventeenth century) and a system of numeral notation employed in theoretical works. The only reason why Busoni did not go into all that mass of detail probably was one of utility, for he aimed to get at the practical demonstration of his idea and to keep his brochure within bounds that were attractive and readable. As it is, the little essay takes up only seven pages in print.

Early in his reflections on the subject of notation, Busoni became convinced, as he says, "that our present octave no longer consists of seven intervals, but of twelve; and that each of these twelve intervals should have its own definite and fixed position in our system of notation." What a wrong picture, for instance, is the one appended. The eye is afforded an incorrect conception of the relative position of the various C's, for while they seem to be practically all in the same zone, the treble sign before the last three notes makes their pitch entirely different:

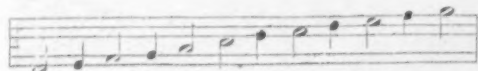


To make the distinction between the black and the white notes so easy that a child can grasp it without a second's thought or search on the piano, Busoni has hit upon this plan of changing the staff very slightly:



The five lines represent the five black keys on the piano. The notes to occupy the lines, without being named (reading from the lowest line upward) are the same which correspond to the black keys on the piano, struck on playing from left to right.

The notes which lie between the lines and immediately above and below them are seven, and correspond to the seven white keys. The E would thus rest against the second line (or second black key) and the F would attach itself contiguously to the third line (or the first of the triple group of black keys) just as they do on the piano. Thus, the chromatic scale in the Busoni notation would look like this:



It is not the purpose of this short review to expose the full workings of the Busoni system, but merely to give the few foregoing examples as an incentive to students and teachers, for further investigation of the Busoni book. They will be amazed at the simplicity and practicalness of his further deductions and suggestions. For instance, such involved notation as the attached (from Mendelssohn's "Spinning Song") would be entirely obviated in the proposed method of Busoni. Note the awkward indication for the left hand crossing, which makes the right hand seem higher than the left on the keyboard treble, and the clumsy notation of the F sharps and F natural, which puts the two notes on the same line and suggest nothing of the rise and fall in pitch and position.



In a little epilogue, Busoni says modestly: "Because of its simplicity and clearness, I believe in the practical utility of this idea of mine, but I would be pleased and grateful to listen to any well considered criticism which might put me on the track of further perfecting my system," etc.

THE MUSICAL COURIER's only objection is to Busoni's employment of the antiquated nota quadrata or square headed system of indicating half tones, whole tones, quarter tones, etc. The extra lines made necessary by the half and whole tones become mixed with the staff lines and confuse the eye and consequently the mind. The skill shown by Busoni in overcoming other obstacles should enable him to conceive something new in the way of a time symbol, without harking back to the discarded old way. The square headed notes would never be popular with publishers on account of the larger space they occupy. Condensation is the order of the day.

OLIVER DITSON COMPANY, BOSTON.

"Twenty-four Violin Studies in the First Position," by Carl Busch.

These studies are much more musical than the title might lead one to expect. And there certainly is no reason why purely technical studies should be as unattractive as they usually are, except the author's inability to make them attractive. Teachers will find in this volume of Carl Busch, with the simple piano accompaniments which most violin teachers can manage to play, a collection of melodious pieces that will please the young student, and make the mastery of the technical part no longer irksome. As violin studies these are wholly commendable. As musical compositions they are not free from harmonic blemishes, such as consecutive octaves between the violin melody and the piano bass, and other little flaws that in no way add to, but rather detract from, the value of the work.

"Excelsior," Ballad for School Chorus, with Baritone Solo, Piano Accompaniment and Organ and Cathedral Chimes ad Libitum. Text by Longfellow; Music by P. A. Schnecker.

We hope that there are many schools with enough enterprise to learn this ballad of P. A. Schnecker. It is good music of no great depth, and its dramatic manner and variety of expression seem to be just what young persons

would feel. As the story of "Red Riding Hood" is to "Macbeth," so is this ballad to the tragedy of the great masters of music. It starts the youngster in the right direction, and not in the wrong path of vulgar comedy, slang, and bad grammar, as the "Harrigan, that's me," which we heard a New York instructor drilling into a hundred little ones last summer.

Compositions and Arrangements for the Organ. Third Series. Three Preludes, Op. 94, by Carl C. Müller.

These preludes, in A minor, D major, and E flat major respectively, are notable for the classical purity of the writing, and the serious dignity of the style. The composer has written for the organ, pure and simple. His music is not imitation orchestra arranged for the organ as much of the modern French organ music is; nor is it makeshift for a military band on the march as much American organ music is. Organs are not found in theaters and homes, but in churches. And church-goers should be imbued with devotional feeling, and a quiet, meditative mood, devoid of turmoil and passion. For such an audience are these preludes of Carl C. Müller admirably suited.

Cantilène, by Alphonse Mailly.

A pleasing composition in that style so popular in France and Belgium, where romances, cradle-songs, and dances are often written for the organ. Whether such pieces are suitable for the organ is a matter of opinion. But the "Cantilène" of Alphonse Mailly is a faultless piece of writing, both in regard to musical grammar and unity of style. The melody is placed in the pedals, which have only the eight feet flute stop drawn, the bass being in the left hand part of the accompaniment on the swell organ manual. This is a topsy-turvy disposition of the parts that is not very common. But the "Cantilène" is clever, and is musical withal.

Prelude in B Flat, by Charles Valentin Alkan, Transcribed by H. Clough-Leigher.

This is a melodious trifle, a bonbon—a romance in the French style, with nothing in common with the classical prelude. As a cello solo in the theater, with a light accompaniment for woodwind and pizzicato strings, it would make a pleasing chant d'amour. It would lie very well on the A string of the cello in the key of F. But as an organ prelude it is wrong in sentiment and movement.

March in C, by Charles Wakefield Cadman.

This is a brilliant march of well pronounced rhythm that will serve to play a congregation out of church. But it will not bear close inspection. It is loosely put together, the original "inspiration" of eight measures in length being repeated three times, with long and irrelevant episodes between the repetitions. And there are many grammatical inaccuracies as well. When the couplets are drawn it does not add one iota to the sonority of the organ to double the bass notes in the manuals. There are even consecutive octaves between the bass and the melody. Is this a new organ style C. W. Cadman hopes to establish for organ writers? We fear that the enormous weight of the organ classics will not be overturned by this experiment. Bach, Handel, Mendelssohn, Rheinberger, Guilmant, are all on the side of correct part writing. But Cadman is doing so much good in other directions that we are sure of his final victory.

"The Little Dutch Garden," Song, by C. Mawson-Marks.

This is music in the English ballad style, but not a very striking example of that style. The words tell of the "useful and pretty things," such as "heartsease and tomatoes, pinks and potatoes, lilies and onions" that grew in that horti-agricultural Netherlandish plantation. The music is on a poetic level with the lyric, though there is nothing as powerful as orisons in it.

"I Am Thine" (Which is the Translation of Reinhard's "Nimm Mich Hin," by Leonard Liebling), with Music by Max Liebling.

This is the kind of song they make in Germany, though this particular example hails from Manhattan Island. It is a spontaneous melody with passion, effectively written for the voice and beautifully accompanied with arpeggios for the piano. Of course the nightingale is one of the links in this chain of lyrics. Indeed, what would a German lyric writer do without "die Nachtigall"? Apart from this bird, which is not conspicuous in New York, the translation is very natural. A good singer can do a great deal with this song. The composer is one of New York's best known musicians.

Barcarolle in G Minor, Nocturne in A Minor, Prelude in G Minor, for Piano, by Serge Rachmaninoff.

The barcarolle requires very delicate playing. A heavy touch, an awkward finger, and the dainty fabric is ruined.

For this is not a morning song of lusty gondoliers. It is a night piece. The canals are deserted. A fitful wind from the Adriatic sighs through the sleeping city. One lone and covered gondola glides silently over the waters and is lost in the gloom, and Venice has another mystery! The imaginative listeners for such music are few, and the interpreters thereof are fewer. For this music can easily become monotonous, and the delicate passages might readily sound like bad scales, in the throes of the amateur's execution.

The nocturne is hardly likely to appeal either to professional or layman. There is nothing particularly distinctive about it. It is merely good music. Tchaikowsky has written more interesting piano pieces, not to mention the nocturnes of a certain F. Chopin.

The prelude is vigorous—not perhaps with the same vigor that made the famous C sharp minor prelude a household necessity, but still strong, broad, and worthy of the composer. The treatment of the piano has much in common with the prelude we all know. Heavy notes in the lower register are sustained by the pedal while the liberated hands move to after-time chords in the upper part of the instrument.

All three of these compositions reveal the consummate skill of the composer, who is certainly equipped with ample technic to express any musical complexity his imagination may conceive. We are of the opinion that in acquiring such a technic a composer also vastly improves his style and the quality of his musical ideas.

THE B. F. WOOD MUSIC COMPANY, BOSTON, NEW YORK, LEIPSI, LONDON.

Five Miniature Ballads, a Song Cycle, Words by Olive Christian Malvery, Music by William Y. Hurlstone.

This music can only be described as pretty. The style is purely lyrical with no dramatic touches to mar the idyllic placidity. They are little seedlings from the parent stalks of Schubert's "Miller's Daughter," "Alinde," with a modicum of Mendelssohn, and an echo of the Arthur Sullivan who wrote "Orpheus With His Lute." In other words, there is no individuality, though no direct plagiarism, to be found in these miniatures.

The poetess does not eclipse the composer. "Love," of course, has the usual "above" to rhyme with it, and the second personal pronoun is conveniently "you" and "thee," as the exigencies of the versification demand. Yet the sentiment is simple and unaffected. These songs will please those who, happily, can hear without criticising, and listen without ruminating.

A correspondent asks us if the second note in the twentieth measure of the air "He Was Despised," in Handel's "Messiah," should be A natural, or A flat, and tells us of a variety of opinions on the subject, and conflicting versions of various editions of the work.

In our opinion the note is A natural, for the simple reason that the passage is in B flat. The phrase "and acquainted with grief" begins the B flat section which lasts for seven measures. The chord on the word "grief" is the third inversion of the seventh on the sixth degree of B flat minor, and the A flat which immediately returns to G flat, in the melody, is merely an embellishment of the G flat, and not at all part of the original scale of E flat. It belongs to the melodic minor scale of B flat minor, which scale has the seventh flattened in descending, and the sixth raised in ascending passages.

The tonality of B flat being clearly evident, it is unlikely that Handel would write the foreign A flat, for no purpose whatsoever, in his B flat major scale. This, of course, is a modern conjecture based on an harmonic sense that hears music only in our present tempered scale. Handel wrote for the Mesotonic scale, and it is possible that A flat may have had another effect in B flat than it has today. But the Mesotonic scale is heard no more. The tempered scale requires A natural as leading note in the key of B flat.

Brounoff Lecture-Recitals.

Platon Brounoff's lecture recitals on Russian music, folk songs, etc., are enjoying merited success. Some time ago he gave the recital in Salamanca, N. Y., and next day the Salamanca Press said, in part:

Of the numerous concerts and recitals given here under the auspices of the Euterpean Club, none has been a more complete success or has been more appreciated than the lecture-recital last evening by Platon Brounoff, pupil of Rubinstein, lecturer and composer. He was greeted by a large audience, whose interest and favor he won from the minute he took the platform. He is unique; he has a keen sense of humor and a way of putting things that is all his own. His witty comments not only sent the audience into roars of laughter, but also served to bring out points which he desired to emphasize. . . . His illustrations, both vocal and piano, were well worth hearing. . . . He played several of his own compositions, which were received with great enthusiasm.



TINA LERNER DELIGHTS BROOKLYN.

BROOKLYN, February 27, 1910.

Pianists and students of music had a special desire to attend the Young People's Symphony concert at the Academy of Music Saturday afternoon of last week, given under the auspices of the Brooklyn Institute of Arts and Sciences. The program for the afternoon was devoted to composers of Slavish birth, and Tina Lerner, the young Russian pianist, appeared as the soloist in a work that she rarely played on either side of the Atlantic. Chopin's "Andante Spianato and Polonaise," op. 22, was the number which Miss Lerner performed, with the orchestra assisting only in the second part, or polonaise. The "Andante Spianato," is for the piano alone, and it seems rather strange that this polonaise should have been chosen by the composer to be played with the support of an orchestra when his greater polonaises were written as solos. One of the numerous Chopin biographers doubts the authenticity of the orchestral accompaniment for the op. 22. This polonaise is written in the key of E flat while the andante spianato is in G major. Rafael Joseffy is credited with the first American performance of the op. 22. This was more than twenty years ago. Very likely, it has not been played many times since. Miss Lerner's performance last Saturday proved a revelation. The delicate, fragile and youthful pianist disclosed qualities that belong to the strongest and greatest performances. It was expected from her appearance that she would do full justice to the poetical and dreamy side of the work, but that she should display power as she did in the polonaise was some cause for surprise. It was a strangely beautiful performance—strange because in youth one does not look for such finish, such opulence in tone color and a soulful understanding. It was the splendid maturity and completeness of interpretation which delighted the Brooklyn music lovers. Miss Lerner gave some players of her sex a shining example of strong and convincing piano playing, without pounding or forcing the tone. She showed that it is possible to get full, big round tones without physical excesses. Both to ear and eye, Miss Lerner seemed a vision of rare loveliness in her simple gown of white messaline. She was repeatedly and enthusiastically recalled, and compelled to grant an encore. The orchestral excerpts for the afternoon were the works of Dvorák, Glinka, Smetana and Tchaikowsky.

The Boston Symphony program at the Academy of Music Friday night was played as published—overture to Robert Schumann's opera "Genoveva"; Brahms' second symphony; the Richard Strauss symphonic poem, "Thus Spake Zarathustra," and Berlioz's "Roman Carnival" overture. Max Fiedler conducted these offerings zealously and of the many beauties contained therein readers of THE MUSICAL COURIER hardly need to be told. The Boston Symphony concerts in Brooklyn are among the very few complete artistic treats of the season. The final concert of this winter takes place Friday evening, March 25. The dates for next season in Brooklyn have been announced—November 11 and December 12, 1910; January 13, February 24 and March 24, 1911.

The New York Philharmonic Society will give its last concert in Brooklyn for this season Friday evening, March 18. Corinne Rider-Kelsey, the American soprano, is to be the soloist.

"Otello," with Frances Alda as Desdemona; Florence Wickham as Emilia; Slezak as the Moor, and Scotti as Iago, is the opera of this week in Brooklyn. There will be five more performances by the Metropolitan Opera Company before the middle of April.

Hinkle "Messiah" Notices.

Florence Hinkle, the favorite concert and oratorio soprano, made a great hit in "The Messiah" at Pittsburgh, judging from the following press excerpts:

Florence Hinkle was the soprano soloist and demonstrated the fitness of her voice for the music. Her singing of "Rejoice Greatly" was thoroughly enjoyable. "I Know that My Redeemer Liveth"

was sung with appropriate feeling, and the air, "But Thou Didst Not Leave," with commendable spirit.—Pittsburgh Gazette-Times.

Miss Hinkle emphasized the good impression she has made during her previous appearances in this city. Her voice is most agreeable; she sings true to the pitch and with an ease and good taste that stood her in good stead in the various solos and recitatives allotted to the soprano in this oratorio. It is hardly necessary to add that the audience was not slow in showing its appreciation of her work.—Pittsburgh Post.

Without detracting in the least from the work of the other soloists, the singing of Miss Hinkle proved the most pleasing of the evening. She had opportunity to show her ability and the excellent quality of her voice, and she took full advantage of it. She has been heard here before and has always made a good impression. She added another leaf to her laurel wreath won in Pittsburgh by her singing last night. She sings with ease, true to pitch and with good taste.—Pittsburgh Sun.

Miss Hinkle again proved herself an artist, and with every successive appearance here strengthens her position among the visiting singers. She is an ideal oratorio singer. She has brains and uses them on every occasion. Her solo work, particularly in "I Know that My Redeemer Liveth," was beautifully and legitimately given. Her work was refined, temperamental and finished.—Pittsburgh Dispatch.

De Koven on Wüllner and Von Warlich.

One hears a great deal of talk nowadays concerning this and that method, this and that school of singing. Reginald de Koven's article in last Sunday's New York World throws an interesting light on this discussion of schools, of artists, and of some of the latter who may be considered as having created a school—or rather of not having created a school but a tradition, of their own; artists who cannot be judged by any comparisons, whose work is so individual, so clearly an exposition of their own personality, intellect and individuality, that to speak of schools, to attempt comparisons, were idle and worthless work.

Said Mr. De Koven in part: "The principal danger of a school lies in the fact that a dominant unique personality may through sheer force of genius formulate and exploit some particular method or theory which in the hands of lesser men not possessed of that force or genius becomes artistically valueless, not to say detrimental, because purely imitative. The success which Dr. Wüllner has made in a branch of art, that of dramatic lieder singing, which he has made peculiarly his own, has been so marked, and principally because of the force and dominance of a personality so unique as to verge on the eccentric, that a host of followers and imitators eager for the fruits of a like popular acclaim might not unreasonably have been looked for. That so far nothing of the kind has happened is a matter for congratulation, as any imitator of Dr. Wüllner's methods, without his personality, might well induce an artistic sadness hard to subdue. In this connection it is interesting to note the arrival among us of a new worker in the same artistic field in the person of Mr. Reinhold von Warlich, who gave a song recital on Thursday.

"The collection of songs or lieder by the various composers who have brought that art form to the highest pitch of artistic development constitute a treasure house of musical painting in miniature, dramatic, atmospheric and emotional, which in this country at least is just beginning to be appreciated at its true value. It is really marvelous how much genuine musical thought and variety of musical expression is contained and set forth in a song by one of the great lieder writers like Schubert, Schumann or Franz when adequately interpreted with due intellectual regard to their artistic potentialities. Wüllner, dramatic reciter rather than singer, bends his energies toward the illustration of the inner meaning, the thought, the picture of a song, rather than its merely superficial musical aspect, and hence his success; for in appealing to the mind, even before the ear, he suggests a mental concept, as well as mere musical color or sound. The same is true of von Warlich. Both are artists in the highest sense in their endeavor to set before one a something of beauty; both are highly temperamental, and both have developed the art of color in diction to an unusual degree. But direct comparison other than this between two men, both masters in their particular field, is difficult, not to say impossible, because of the radical difference in their personalities. Mr. von Warlich, with his fluent, finished style of singing, is more vocal, more of a singer than Dr. Wüllner; but if his temperamental appeal through the medium of the songs he interprets is less intense, less ardent and dominating because of the very difference of personality, it is none the less equally pictorial and convincing. It is curious perhaps to note that even with his less marked purely vocal characteristics Dr. Wüllner should succeed in conveying a greater impression of variety of tone color than does Mr. von Warlich. Perhaps the latter is a little too apt to sacrifice variety of color in tonal effect to variety of color in diction, in which latter respect his work is perhaps most remarkable. A feature of Mr. von Warlich's work is his method of grouping a number of songs of similar emotional tendency so as to convey an impression of a single continuous mood."

LATE CHICAGO NEWS.

CHICAGO, Ill., February 27, 1910.

At the last concert of the "pop" season in the Auditorium today the soloists were Madame Jane Noria, of the Metropolitan Opera Company; Arthur Dunham, the Chicago organist, and Henry Bramsen, the Danish cellist. Mr. Dunham opened the program with a Widor number, being a pupil of that master. His playing of this was finished, his registrations were clean cut and his pedaling excellent. Then came Jane Noria, who had not been heard in this city in several years, who sang "Dich theure Halle." The attractive soprano was in the best of moods, her pure clear voice rang out true and her reading of the aria won for her long and well deserved applause. In the second part of the program Madame Noria gave two Schumann numbers—"Schneeglöckchen" and "Er ist's," showing her intimacy with that class of composition. Delibes' "Arioso" likewise revealed the artist as an admirable concert soloist. Her enunciation is clear and her general style effective. Madame Noria closed her part of the program with Puccini's aria from "Tosca," which so pleased the audience that after insistent applause she gave an encore an aria from "La Boheme," which had to be sung twice. She should be made a member of the Chicago Opera Company. Besides the Widor number, Arthur Dunham contributed Salome's scherzo in D, Guilmant's "Prayer and Cradle Song," and Elgar's "Pomp and Circumstance," in all of which he displayed unusual technic, as well as true musicianship. Mr. Bramsen was heard in several selections in which he made no impression. Eleanor Fisher played the accompaniment for Madame Noria, and Marx Oberndorfer assisted in the same capacity for Mr. Bramsen.

George Hamlin gave his second song recital of the season at the Grand Opera House this afternoon, the program being made up of popular English songs. The distinguished tenor has never before been heard here to such good advantage. His voice has increased in volume and brilliancy. The program opened with a Schubert group which, on account of another concert, the writer was unable to hear. The second group was made up of Chaminade's "Were I Gardener," Debussy's "Romance" and Gounod's aria "Lend Me Your Aid," from the "Queen of Sheba." Of this group the last number was most successful and delighted the auditors by the tonal beauty of its rendition. The third part enlisted works by Clay, Stanford, Brandeis and two old Scotch songs, all of which were given with that inimitable style for which Mr. Hamlin is noted. The fourth and last group was the most popular because of the simplicity of the songs. Especially praiseworthy was the reading of Rogers' "At a Pantomime," which after long and continued applause had to be repeated. Ries' "Drinking Song" concluded the program, Mr. Hamlin gracefully adding two songs by his accompanist, Edwin Schneider, "Flower Rain" and "Susan Black Eye," both winning for the interpreter, as well as for the composer, a well deserved success. A third number was given—Mrs. Salter's "Loveland." Mr. Schneider played artistic accompaniments. The program in full was as follows:

Faith in Spring	Schubert
The Secret	Schubert
Serenade	Schubert
Impatience	Schubert
Were I Gardener	Chaminade
Romance	Debussy
Lend Me Your Aid (Queen of Sheba)	Gounod
I'll Sing Thee Songs of Araby	Clay
Loch Lomond	Old Scotch
My Love's an Arbutus	Stanford
Turn Ye to Me	Old Scotch
My Love Is Like a Red, Red Rose	Brandeis
Were I a Prince Egyptian	Chadwick
At a Pantomime	Rogers
Nocturne	Herman
Roses in a Garden	O'Neill
Drinking Song	Ries

RENE DEVRIES.

Tilly Koenen at Milwaukee.

"Tilly Koenen's Art Rare and Charming" is the title of a criticism from the Milwaukee Sentinel of February 26, regarding the famous Dutch contralto's appearance in the Deutscher Club recital. Following is an extract from the article:

Miss Koenen's voice, a contralto of exceptional beauty, combined with her strong dramatic interpretative powers, in which respect she frequently suggests the art of Ludwig Wüllner, have long since placed her in the foremost ranks of ballad singers.

Her fine artistry was a source of keen enjoyment from beginning to end, and repeatedly moved the audience to storms of enthusiastic applause, to which Miss Koenen graciously responded with several additional numbers.

Bungert's "The Homecoming of Odysseus" was revived in Cologne.



METROPOLITAN OPERA HOUSE.

"Manon," February 23.

Miss Farrar and the Messrs. Jörn, Scotti, and Rossi were the principals concerned in the repetition of "Manon" at the Metropolitan Opera House Wednesday night of last week.

"Das Rheingold," February 24.

A second series of "The Ring of the Nibelung" was begun at the Metropolitan Opera House Thursday night of last week with the performance of "Das Rheingold." The cast was the same as that which appeared in the same work earlier in the season. Burrian was the Loge; Goritz the Alberich; Reiss the Mime; Fremstad the Fricka; Homer the Erda; Alma Gluck the Freia; Glenn Hall the Froh; Witherspoon the Donner; Soomer the Wotan; Blass as Fafner; Mühlmann as Fasolt, and Bella Alten, Rita Fornia, and Florence Wickham as the three Rhine daughters. Hertz conducted.

"Don Pasquale," February 25.

Friday night of last week the Metropolitan Opera Company presented "Don Pasquale" for the fifth time this season. Three of the previous performances took place at the New Theater, an auditorium better adapted to this merry little work of Donizetti than the huge Metropolitan. However, the performance last Friday evening attained to splendid heights. Alice Nielsen, of the Boston Opera Company, was the Norina of the cast and this was the one important change in the ensemble which participated at the other presentations. Miss Nielsen appeared in New York earlier in the season as Mimi in "La Bohème," and then she disclosed her beautiful voice and her dramatic gifts. The American prima donna showed by her first aria that she is a very skillful singer. Her high tones rang out pure and true and her middle register once again revealed a depth and richness that is quite unusual for singers who are heard in the music of the old florid style. Miss Nielsen brought out with many charming little touches the arch humor of the capricious heroine. Her figure is as slender and girlish as ever and this is one more asset to be recorded in her favor. What rarefied influences have been hovering over Alessandro Bonci? The great tenor again was the Ernesto and he sang throughout the night with a tone quality that was positively ravishing. It will impress some persons as paradoxical to hear the statement that Bonci's voice has taken on a richer timbre this winter; but that is a truthful comment. The tones of the artist were luscious and his wonderful art of vocalization helped some of the music lovers in the audience to forget that "Don Pasquale" is an antiquated opera. With Bonci in the cast there is a vital educational reason for the numerous repetitions and he has sung the role of the elegant nephew of the Don at each performance. Scotti again was the Dr. Malatesta. Pini-Corsi, as the foolish old nobleman, was thoroughly amusing. Tango conducted the performance.

"Aida," February 26 (Matinee).

The performance of "Aida" at the Metropolitan Opera House Saturday afternoon of last week was sung by a strong cast including Martin, Amato, De Seguro, Rossi, Homer and Destinn. Toscanini was the musical director.

"Die Walküre," February 26.

"Die Walküre" was repeated at the Metropolitan Opera House Saturday night with but one change in the cast from the previous performance. Jane Osborne-Hannah sang the role of Sieglinde in place of Madame Fremstad,

and the substitution was a change for the better. Madame Galski was the Brunnhilde, and the other members of the cast included Madame Flahaut and the Messrs. Burrian, Soomer, and Hinkley. Hertz conducted.

"Werther" and "Coppelia," February 25.

"Werther," which had several performances at the New Theater earlier in the season, was presented at the Metropolitan Opera House Monday night of this week, with Geraldine Farrar as Charlotte, Alma Gluck as Sophie, Edmond Clement in the title role, Dinh Gilly as Albert, and other roles filled by Leo Devaux, Georges Bourgeois, Walter Koch and Else Michaelis. Tango conducted. The performance did not rise above the other productions; on the contrary it seemed less satisfactory in the larger house. Delibes' two act ballet "Coppelia" followed, which detained the audience until past midnight. The following dancers participated:

Swanilda	.....Anna Pavlova
(Her first appearance.)	
Frantz	.....Michael Mordkine
(His first appearance.)	
Une Poupée	.....Lucette de Lievin
Coppélius	.....Lodovico Saracco
Le Bourgmestre	.....Luigi Morandi
And the Entire Corps de Ballet.	
Conductor, Vittorio Podesti.	

Lack of time precludes a more extended notice. There will be several repetitions.

ORIOLE.

NEW THEATER.

"La Fille de Madame Angot," February 23 (Matinee).

The performance of "La Fille de Madame Angot" at the New Theater Wednesday afternoon of last week was given by the usual cast, which included Frances Alda, Jeanne Maubourg, Rita Fornia, Edmond Clement, Pini-Corsi, Leo Devaux, Georges Bourgeois and others. This opera comique has had numerous repetitions this season.

MANHATTAN OPERA HOUSE.

"Louise," February 23.

Charpentier's delightfully human opera, "Louise," was presented for the first time this season at the Manhattan Opera House, Wednesday night of last week, with the following cast:

Louise	.....Alice Baron
Julien	.....M. Dalmores
Mother of Louise	.....Madame Doria
Father of Louise	.....M. Gilbert
Irma	.....Madame Walter-Villa
A Rag Picker	.....M. Nicolay
Camille	.....Mlle. Vicarin
Gertrude	.....Alice Gentle
Suzanne	.....Mlle. Taty-Lango
King of the Fools	.....M. Venturini
Elise	.....Mlle. Severina
A Street Sweeper	.....Mlle. Dumesnil
A Street Arab	.....Mlle. Desmond
An Apprentice	.....Alice Gentle
Blanche	.....M. Villa
A Milkwoman	.....M. Fossetta
First Philosopher	.....M. Daddi
A Sculptor	.....M. Leroux
A Painter	.....Miss Engel
An Old Clothes Man	.....Mlle. Johnston
A Student	.....Miss Laurie
A Young Poet	.....Miss Morris
An Apprentice	.....Miss Carew
Forewoman	.....Miss Keenan
Marguerite	.....Miss Renney
Madeline	.....Miss Rivers
A Birdfood Vendor	
A Chair Mender	
An Artichoke Vendor	
A Young Ragpicker	

A Street Peddler	.....Miss Custer
First Policeman	.....M. Dauche
Second Policeman	.....M. Contesso
A Song Writer	.....M. Nemo
A Junkman	.....M. Zuro

Grand Corps de Ballet.

Mlle. Galimberti, Premiere Dansense.
Musical Director, Henriques de la Fuente.

Charles Dalmores' splendid singing and portrayal of the role of Julien was one of the redeeming features of a performance that lacked spirit. This was due in a great measure to the spineless conducting of Mr. De La Fuente. Madame Doria as the mother was excellent, and Daddi made much of the small part of the Old Clothes Man. The remainder of the cast does not call for detailed mention. The scenic effects were fine, but it needed a conductor more in sympathy with the work to bring out the light and shade of the story, which is one of touching and vital import.

ORIOLE.

"Lucia," February 25.

Madame Tetrassini was in glorious voice last Friday night, and that means that the large audience at the Manhattan Opera House heard a superb performance of "Lucia." The prima donna has made such strides on the histrionic side that these roles when sung by her become finished dramatic impersonations as well as vocal delights. John McCormack was the Edgardo and Mario Sammarco the Sir Henry Ashton. The audience went frantic after the "Mad Scene," calling out Madame Tetrassini again and again. The singers were obliged to repeat the sextet and were recalled numberless times. Anselmi was the conductor.

"Louise," February 26 (Matinee).

"Louise" was repeated at the Saturday matinee, with Madame Mazarin in the title role and Dufranne as the father. The remainder of the cast was the same as at the performance Wednesday night.

"Le Jongleur de Notre Dame," February 26.

For the first time in America Massenet's beautiful miracle opera, "Le Jongleur de Notre Dame," was sung by an entire cast of men, as was originally intended. Mr. David Devries, in the part of the Jongleur, sang well and acted intelligently, bringing out with fine touches the pathos, the struggles of the little fellow who tried to be merry when he could not. While the title role was played and sung with greater conviction than before when the part was played by Mary Garden, the substitution of Mr. Dufranne in place of Mr. Renaud in the part of the cook monk was not at all happy. Nevertheless, the cloister scene was finely given. Mr. Scott as the sculptor monk was in splendid voice and, as usual, sang beautifully. The others were all exceptionally good. Here is an ideal opera, no love story, no immoral plot, and, strangely enough, without a female character. "The Jongleur" was followed by a rather indifferent performance of "Cavalleria Rusticana." The cast included Madame Carmen-Melis, Madame Duchene, Mlle. Severina, John McCormack and Mr. Crabbe. Mr. Anselmi conducted.

ORIOLE.

Sunday Night Concert at Manhattan Opera House

The program for last Sunday night's concert at the Manhattan Opera House was unusually varied. Madame Ger-ville-Reache sang a number from Masse's "Paul and Virginia"; Orville Harrold sang "Celeste Aida" from Verdi's popular opera, and "The Secret" by Prindle Scott; Madame Cavallieri sang the "Habanera" from "Carmen"; Madame Carmen-Melis sang an aria from "Andrea Che-

nier." Mario Sammarco was heard in two duets with Mlle. Trentini, one from "Don Giovanni" and the other from "Le Nozze di Figaro," and in the first half of the concert the favorite baritone sang by request a "Venetian Nocturne" by Baldi Zenoni, a song, by the way, which Mr. Sammarco has given at other concerts this season with marked success. Other singers of the night were Huberdeau, Dufour, Alice Baron, and Madame Duchene. The orchestral music for the night was from the works of Rossini, Massenet, Rimsky-Korsakoff, and Bizet. ORIOLE.

"La Navarraise" and "I Pagliacci," February 28.

Massenet's tragic one act opera, "La Navarraise," was presented for the first time this season, Monday night of this week. That opera was followed by "I Pagliacci." This extraordinary double bill was given by a remarkable array of singers. The casts follow:

"LA NAVARRAISE."

Anita Mlle. Gerville-Reache
Araquil M. Dalmores
Garrido M. Dufrance
Remigio M. Huberdeau
Ramon M. Crabbe
Bustamente M. Nicolay
Musical Director, Henriques de la Fuente.

"PAGLIACCI."

Nedda Lina Cavallieri
Canio Orville Harrold
Tonio M. Sammarco
Sylvio M. Crabbe
Beppo M. Venturini
Musical conductor, Oscar Anselmi.

With two such French artists as Madame Gerville-Reache and Charles Dalmores in the cast, this work was sure to receive a finished rendition as far as the two principal characters were concerned, and it seemed as if they endeavored to surpass themselves on this occasion. A horrible, sordid story adds to the war terrors in "La Navarraise." Anita and Araquil, the latter a sergeant in the royalist army of Spain, love each other with the pure, passionate love that ought to result in a happy marriage; but the soldier's worldly wise father insists that any woman who marries his son must have a dowry of 2,000 duros. Anita is poor. As the young people are lamenting the bitterness of their lot, the sergeant is promoted to the rank of a lieutenant, which makes his selfish old father still more ambitious for him. The royalist general promises a big reward to any who will kill or capture the rebel leader. Anita, half frantic over her love and poverty, offers to go to the camp of the enemy and place the rebel general hors de combat. She goes, promising the royalist general not to divulge the source of her fortune. Anita accomplishes her mission by stabbing the leader of the rebels as planned, but the soldiers who rally around the flag of her lover, unaware of the reason that took her hither, tease Araquil, so that he rushes after his sweetheart, only to be shot. She returns wild-eyed and dishevelled for her blood money. Araquil is brought back in the arms of two comrades. He suspects Anita of infidelity, spurns her, and dies in the arms of his father. At the same time in the other camp the bell tolls, announcing the death of the rebel general. Anita goes mad. The music accompanying this piece of realism is strong and well adapted to the text. The greatest praise must be bestowed upon the battle scenes. The men looked like real soldiers. Madame Gerville-Reache played Anita with quivering passion and sang beautifully. Dalmores was in magnificent voice and enacted the part of the hero with his accustomed skill and dramatic intensity. The remainder of the cast was in excellent hands. The repetition of "I Pagliacci" enabled the audience again to judge of the fine vocal equipment of the young American tenor, Orville Harrold, and of his decided histrionic ability. It is almost inconceivable that this young singer is new in the business of the stage. That he is able to sing such a role as Canio, after but four months of study, is almost beyond comprehension. Sammarco, one of the greatest of Tonios, sang the "Prologue" with rare beauty of tone, being rewarded with seven recalls. Madame Cavallieri made a beautiful picture as Nedda. She sang well and acted better than ever. IONE.

Madame Olitzka Meets with an Accident.

Madame Olitzka, the contralto of the Boston Opera Company, was in New York this week. Monday, while on her way to the Grand Central Station to catch the Twentieth Century Limited for Chicago, her taxicab collided with a trolley car. The prima donna received a painful injury to her forehead, and her sister and companion were badly shaken by the accident.

EMMA BANKS' PIANO RECITAL.

Emma Banks, a young American pianist who has pursued her studies faithfully in Paris under Wager Swayne for the past three years, gave a recital in Mendelssohn Hall Monday afternoon of this week, assisted by the American baritone, Reinald Werrenrath. The program follows:

Etudes Symphoniques Schumann
Sonntag Brahms
O Kähler Wald Brahms
Tambourliedchen Brahms
Sonata in B flat minor (op. 35) Chopin
From a City Window Kurt Schindler
The Sea Hath Its Pearls Carl Busch
Gitche Mainto (Indian Song) Carl Busch
Jeux d'Eau Ravel
Two lyrical pieces—
Evening in the Mountains Grieg
Puck Grieg
Etude de Concert MacDowell

Miss Banks disclosed a warm, big tone, and a well rounded technic in her performance of the Schumann "Etudes Symphoniques." There were times when her pedaling seemed somewhat blurred, but this was wholly due to nervousness. Miss Banks is a very young woman, and, considering her age, is a player of striking ability and finish. All she requires is poise and that is a thing that is rarely possessed by the young. In the performance of the Chopin B flat minor sonata, Miss Banks did her best work in playing the melody in the scherzo, but her interpretation, taken as a whole, was highly commendable. The other numbers showed still more her talent for playing lyrical compositions. The young pianist had a fine and critical audience, which remained until the close of the recital. She received some beautiful flowers. Mr. Werrenrath's singing was, as usual, most admirable. His voice was in superb condition, and there was only high praise to be recorded for his exquisite treatment of the Brahms lieder.

After the recital many friends of Miss Banks went into the artist's room to congratulate her. In Paris, where Miss Banks completed her studies, she made her debut in April of last year, playing with the Touche Orchestra at the Salle des Agriculteurs the Tchaikowsky concerto in B flat minor. Later she gave a recital in London under fine auspices.

Von Norden Dates.

That Berrick von Norden is having an extremely busy season and meeting always with splendid success is verified by his numerous engagements and commendatory press criticisms. In addition to filling many other engagements, he has just finished an extensive tour with Liza Lehmann, singing her famous song cycles. The spring promises to be just as busy, including concerts with the Boston Symphony Orchestra in Symphony Hall, Boston. The following are his dates since the first of January:

January 8.—Freundschaft Club, New York.
January 14.—Lehmann Concert, Columbus, Ohio.
January 16.—Lehmann Concert, Detroit, Mich.
January 18.—Lehmann Concert, St. Louis, Mo.
January 23.—Lehmann Concert, Milwaukee, Wis.
January 24.—Lehmann Concert, Chicago, Ill.
January 26.—Lehmann Concert, Toronto, Canada.
January 31.—Lehmann Concert, Washington, D. C.
February 3.—Lehmann Concert, Trenton, N. J.
February 4.—Private musicale, New York.
February 6.—Private musicale, New York.
February 8.—Rubinstein Club, New York.
February 10.—Arion Society, Brooklyn.
February 15.—People's Choral Union, New York.
February 16.—Lehmann Concert, Milbrook, N. Y.
February 17 (a. m.).—Haarlem Philharmonic Society, New York.
February 17 (p. m.).—Private musicale, Washington, D. C.
February 28.—New York Oratorio Society.

A few press notices follow herewith:

Most convincing in point of vocal and musical worth were the solos contributed to the program by Mr. Von Norden. He possesses a tenor voice of much sympathy and he employs it with unfailing certainty of method and with a sense of musical beauty that commends him to the attention of all lovers of song.—Chicago Inter Ocean.

Berrick von Norden displayed a tenor voice of pleasant quality, and he showed excellent understanding in the handling of it.—Chicago Record-Herald.

Mr. Von Norden has a lyric tenor which he uses with consummate skill, and his solos were rendered with taste and finish.—Chicago Examiner.

Mr. Von Norden's voice is sweet in quality and easy in emission, and he expresses the sentiment and gentle passion of the Lehmann songs pleasingly and satisfyingly. He scored, as has every tenor capable of singing it, with the grateful "Ah, Moon of My Delight,"

in the "Persian Garden," and his "Beautiful Soup," in the "Non-sense Song" cycle was also capitally done.—Chicago Tribune.

Berrick von Norden, the tenor of last evening, was truly a revelation in his line. Good tenors are rare at best, and it is a supreme delight to listen to one with so full and mellow a voice. There is nothing strained about his work and never any thinness in his singing. He is effusive, gracious and pleasing throughout.—Trenton, N. J., Times.

Mr. Von Norden's rendition of the recitative, "Ah, Fill the Cup," followed by the aria, "Ah, Moon of My Delight," was easily the best number of the cycle.—Washington Post.

Berrick von Norden is a tenor with a voice of beautiful quality: light and sweet without becoming cloying or effeminate.—Toronto Mail and Empire.

Berrick von Norden has a voice of pure tenor quality and he sings with intense feeling.—Toronto Star.

Dr. Wüllner's Matinees.

Dr. Wüllner, in the series of three Mid-Lent matinees announced for Tuesday, Thursday and Saturday afternoons of March 8, 10 and 12 at three o'clock, will render the famous song cycles of Schubert and of Schumann, that are seldom heard here in their entirety. These will be given at Mendelssohn Hall, where the auditorium is better calculated to bring the audience en rapport with the singer, and where these exquisite songs may be heard to the best advantage. The price of subscription has been fixed at a moderate rate.

The program for the first afternoon will be Schubert's "Die Schöne Müllerin," and in addition Dr. Wüllner will give some songs of Schubert that are not often heard here.

Timely Tunes.

For a Restaurant.—"When the Swallows Homeward Fly."
For an Arctic Explorer.—"Farewell, Summer."
For a Defaulting Bank Official.—"It May Be Four Years."
For the W. C. T. U.—"Drink to Me Only With Thine Eyes."
For an Irish Prizefighter.—"Strike the Harp Gently."
For the Real Estate Promoter.—"There No Place Like Home."
For the Ballet Girl.—"Arise, My Sole."
For the Wright Brothers.—"Flee As a Bird"
For Ikenstein.—"The Jew-el Song."
For the Milliner.—"Trust Her Not."
For the Critics.—"The Anvil Chorus."
For the Stock Exchange.—"You Never Miss the Water."
For the Boston Girl.—"Where Have You Bean, My Pretty Maid?"
For Luther Burbank.—"The Praties, They Were Small Over There."
For Most of Us.—"If I Had But Ten Thousand a Year."
For Anthony Comstock.—"How Can I Bare to Leave Thee?"
For the Perpetual Candidate.—"Silver Threads Among the Gold."
For the Banker.—"Roll, Jordan, Roll"—Life.

Finckian Flings.

London has now its Oscar Hammerstein. His name is Thomas Beecham.

Wagner is the lion of next week's repertory at the Metropolitan.

Planists are like sheep. Where one jumps the others follow.

"Parsifal" is now done better in New York than at Bayreuth.

Joseph Holbrooke is the English Richard Strauss.
—Henry T. Finck, in New York Evening Post.

Edwards' "Lazarus" to Be Sung at the Metropolitan.

Julian Edwards' cantata "Lazarus" is to be sung at the Metropolitan Opera House as the program for the last Sunday night concert of the season. The work will be presented by the Metropolitan Opera Company forces.

Madame Weingartner, wife of the famous conductor, is studying medicine in Vienna.

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BOSTON OPERA HOUSE.

"Mefistofele," February 21.

A second performance of the pictorially vivid presentation of "Mefistofele" took place on Monday evening with the following cast, Mr. Conti conductor:

Faust	Florencio Constantino
Mefistofele	Jose Mardones
Nero	Roberto Vanni
Wagner	C. Stroescu
Marguerite	Alice Nielsen
Helen	Celestina Boninsegna
Pantalis	Maria Claessen
Martha	Elvira Leveroni

Bostonians have seen Miss Nielsen as Marguerite in Gounod's "Faust," an assumption which could hardly be surpassed in its pathetic beauty and simplicity of delineation, and so were in a measure prepared for her appearance in Boito's condensed version of the role, which makes no lesser musical and histrionic demands on the artist. In both she is the German Gretchen "to the manner born." She did not tear passion to tatters in the prison scene, because that type of woman never does, and neither was she the ardent daughter of more southern climes in the first scene. In her delineation the self sacrificing character of the girl was clearly portrayed in song and action, while her voice never sounded lovelier than in the duet with Faust. Mr. Constantino as Faust repeated the great success of his former appearance in the role and was a striking looking figure in the splendid garb of the period. Mr. Mardones gave another finely conceived, consistently carried out portrayal of Mefistofele and the remainder of the cast was in the same capable hands as before. The large and brilliant audience was no less enthusiastic over the gorgeously glowing pageant presented by Boito's masterpiece than on the first occasion.

"Les Huguenots," February 23.

A first performance of Meyerbeer's opera, the grateful vehicle for managers with all star casts to display, took place on Wednesday evening with the following aggregation of artists and Mr. Conti conductor:

Marguerite de Valois	Mme. Bronskaja
Valentine	Mme. Boninsegna
Urbain	Miss Dereyne
Premiere Dame d'Honneur	Miss Kirmes
Deuxieme Dame d'Honneur	Miss Leveroni
Raoul	Mr. Constantino
Marcello	Mr. Nivette
Count de St. Bris	Mr. Boulogne
Count de Nevers	Mr. Blanchard
De Cosse	Mr. Vanni
Tavannes	Mr. Giaccone
De Retz	Mr. Pulcini
Courefeu	Mr. Pulcini
Meru	Mr. Perini
Thore	Mr. White
Maurevert	Mr. Archambault
Bois-Rose	Mr. Oggero

The Boston Opera House is slowly, but surely, gaining an enviable reputation for lavish and striking scenic production, and as the melodramatic story of Meyerbeer's opera demands a supreme effort in this direction, the pictorial setting was a joy to behold, while the costuming and grouping, together with the background, carried the illusion of time and place out to the finest detail. Musically much may be eliminated from the score, until the glorious fourth act is reached, when the patient listener is at last rewarded for the dreary monotony of much that precedes. The undoubted features of this performance were the graceful fluency and vocal certainty of the coloratura work displayed by Madame Bronskaja as Marguerite de Valois and the romantically fervid delineation of Raoul by Mr.

Constantino. The Boston Opera Company may justly feel proud of its great tenor, who has been appearing three or four times weekly and comes with fresh enthusiasm to each new task, in better voice than ever before. Madame Boninsegna gave the dramatic portion of her role its due emphasis and Miss Dereyne has the necessary youthful charm to make a graceful appearance in the role of the page. Mr. Nivette was as artistic in his portrayal of Marcel as he is invariably and Mr. Boulogne was the rough fanatic in voice and action.

"La Gioconda," February 25.

"La Gioconda" was given for the last time this season with the familiar cast divided among the following principals:

La Gioconda	Celestina Boninsegna
Laura	Marie Claessens
La Cieca	Guerrina Fabbri
Enzo	Florencio Constantino
Barnaba	George Baklanoff
Alvise	Giusto Nivette

Redolent as this opera is of the period of the Borgias, when treachery and death lurked in the very atmosphere, and the draught of poison was at the lips when least expected, still the sumptuousness with which it is mounted, its brilliant orchestral scheme and the several important arias for the favored principals, not forgetting the exquisite ballet, which is always a joy, makes it attractive to audience and singers alike. That this production was fully up to the high standard attained by the previous performances goes without saying, and the moving appeal of Madame Fabbri as the blind mother was no less potent because Bostonians have seen it before, while Madame Boninsegna's clever routine stood her in good stead now, as it has throughout the season. It was reserved for Mr. Constantino, however, with his picturesque portrayal and wonderful singing, to rouse the audience to enthusiastic plaudits and wild calls of "bis, bis" from all parts of the house at the close of his "Heaven and Sea" aria. Mr. Baklanoff was no less successful in his sinister and telling delineation of the hated spy, while his voice aided wonderfully in carrying his story to the audience. Mr. Nivette was the cruel autocrat in song and action, and Madame Claessens was a beautiful Laura. Much interest was added to the occasion by the presence of Mr. and Mrs. Otto H. Kahn, of New York, who were the guests of Mr. and Mrs. Eben D. Jordan.

"Mefistofele," February 26 (Matinee).

A brilliant repetition of "Mefistofele" on Saturday afternoon with the same cast as on Monday evening crowded the opera house and brought the usual ovations for Miss Nielsen, Mr. Constantino and Mr. Mardones.

"Lucia di Lammermoor," February 26.

The sudden indisposition of Madame Lipkowska brought Madame Bronskaja in the title role at this performance, while the rest of the cast, which follows, remained as previously announced, Mr. Luzzati conducting:

Edgar	Mr. Cartica
Henry Ashton	Mr. Fornari
Norman	Mr. Vanni
Raymond	Mr. Perini
Arthur	Mr. Oggero
Lucy	Madame Bronskaja
Alice	Miss Pierce

Despite the change, Madame Bronskaja stepped so naturally into her part that the performance went without a hitch, while her wonderful display of coloratura in the

"Mad Scene" particularly called forth a most tremendous burst of enthusiasm, which compelled many returns. Mr. Cartica gave a conventional portrayal of Edgardo, which was not enhanced by his vociferous manner of singing. The familiar "sextet," beloved of all audiences, was encored.

A mysterious rumor is rife concerning the discovery of a "great tenor," young, handsome, and with all the other attributes necessary for a successful career. The "find" was made in Chicago when the young man offered his services as assistant stage carpenter in order to get near the operatic people and thus enlist their good offices in his behalf.

GERTRUDE F. COWEN.

Hinrichs Afternoon of Song.

Last Monday afternoon at the MacDowell Club's quarters in the Metropolitan Opera House Building, Gustav Hinrichs presented some of his artist students in an afternoon of song, the program being as follows:

Dein Angesicht	Schumann
Wohin?	Schubert
Verborgenheit	Paul Krafft.
Immer leiser wird mein Schlummer	Wolf
Wie Melodien zieht es	Brahms
Morgenthau	Paula Braendle.
April Rain	Ernestine Jägerhuber.
Air from Le Villi	Puccini
Three Songs from an Old Garden	Lillian Clizbee.
Air from La Boheme	MacDowell
Bird Song from Pagliacci	Marie Strehel.
Concert aria, Ah! perfido	Alfred Sappio.
Ich wandle unter Blumen	Leoncavallo
Lockruf	Paula Braendle.
Waltz Song from Romeo and Juliet	Beethoven
Die Bekehrte	Emma Wielage.
Vogel im Walde	Lassen
Waltz Song from Romeo and Juliet	Paul Krafft.
Die Bekehrte	Rückauf
Vogel im Walde	Paul Krafft.
Waltz Song from Romeo and Juliet	Gounod
Die Bekehrte	Ernestine Jägerhuber.
Vogel im Walde	Stange
Waltz Song from Romeo and Juliet	Taubert
Die Bekehrte	Marie Strehel.
Vogel im Walde	Mr. Hinrichs at the piano.

All of the participants exhibited voices of agreeable quality, which they used with no inconsiderable skill, attesting thereby to the excellence of the training they have received. The work of Miss Braendle and Miss Wielage, the timbre of whose voices is of exceptional quality, was noteworthy excellent.

De Moss in Dayton and Augusta.

Mary Hissem De Moss has been engaged to appear with the Cincinnati Symphony Orchestra in Dayton, Ohio, March 29, constituting her third appearance this season in that city, and the fifth in two years. In consequence of her recent great success in Augusta, Ga., she has been engaged as soloist with the New York Symphony Orchestra in May.

Joseph Malkin Departs.

Joseph Malkin, the eminent Russian cellist, left for Europe last week following a very successful season in the United States and Mexico. He has signed a contract for another and more extended tour next season under R. E. Johnston's management. His brother, Manfred Malkin, pianist, will assist him.

NATIONAL FEDERATION OF MUSICAL CLUBS.

OFFICE OF THE PRESS SECRETARY, MRS. JOHN OLIVER,
156 NORTH BELLEVUE BLVD., MEMPHIS, TENN., February 22, 1910.
The following announcement has just gone out with the sixth annual report of the N. F. M. C.:

The seventh biennial of the N. F. M. C. will be held in the city of Philadelphia in the spring of 1911. The Federation will be the guest of the Matinee Musical Club on that occasion. A hearty invitation comes from this City of Brotherly Love to all federated clubs for representation at this festival. Definite notice of the date will be given later.

MRS. C. B. KELSEY, President.

The Treble Clef Concert, of Hartford, Conn., given recently in the Horticultural Hall, was a thoroughly artistic and delightful one. Year after year, this admirable chorus of women has maintained a high musical standard under the direction of S. L. Herrman, and both he and the singers are deserving of hearty commendation for their performance. The chorus composed of about seventy-five women with good voices, showed its capabilities in a well chosen program, and from the opening number, Bemberg's "Nymphs and Fauns," which was given by request, to the closing song, the work was excellent. Mrs. Edgar Whiteman, one of the active members of the Treble Clef, ably sustained the soprano solo parts in Bernald's cantata "The Voice of Fate." The choruses were interspersed with selections by the Tempo Quartet, of Hartford, Conn., composed of H. L. Maercklein, first tenor; W. I. Carroll, second tenor; Thos. E. Couch, baritone; and Elbert L. Couch, bass. They achieved a distinct success in the singing of sentimental, descriptive and humorous songs. Elbert L. Couch, who has a pleasing bass voice, sang several solos.

Report from Mrs. William E. Cushing, Federation secretary of the Fortnightly Musical Club of Cleveland, Ohio, one of the largest clubs in the Federation, sends the following interesting and concise report: The Fortnightly Musical Club of Cleveland, now in its seventeenth year, gives twelve afternoon concerts during the season, partly by active members and partly by professional artists. The list of artists this year embraced Kotlarsky, the young violinist; the Cleveland Philharmonic Quartet; Bogea Oumiroff, baritone; Ernest Hutcherson, pianist; Mr. and Mrs. Sol Marcossin, violinist and pianist; and the Oberlin Student Orchestra, with which two club members played concertos. Club members also gave at one concert Fanny Snow Knowlton's cantata, "The Mermaid." Through the efforts of the club in connection with an able local manager, Mrs. Hughes, who is also an earnest club member, a series of symphony concerts was established nine years ago, which has become a distinct feature in the musical life of Cleveland. Seven concerts are given each winter by the Boston Symphony, Theodore Thomas, Pittsburgh, Cincinnati and New York Symphony Orchestras, with the addition of noted soloists. A large subscription from the club secures tickets for three of these concerts to each member in connection with the membership ticket. A section for the study of the orchestral programs meets prior to each concert, and becomes familiar with them through piano or organ transcriptions and explanations given by active members. What has come to be considered one of the strongest departments, is the section for altruistic work.

Twenty or more concerts are given by the club each winter in institutions, "homes" and the public schools—the latter in connection with the Social Center work conducted by the Board of Education. In this way is developed the purpose for which the club was established, "to advance the interests of music in Cleveland," and the influence of "The Fortnightly" has been a strong factor in the artistic growth of the city. The membership includes: Associate (limited), 500; active, 129; student, 107, and non-resident, 14.

The Amateur Music Club of Belvedere, Ill., under the management of a committee composed of Mrs. Perkins and Mrs. Harnish, gave on February 2 a program of old and patriotic songs which was greatly appreciated. The list of songs included: "Home Sweet Home," "Drink to Me Only With Thine Eyes," "Flow Gently Sweet Afton," "Bonnie Doon" and "Bonnie Dundee"; "The Minstrel," "Annie Laurie," "Love's Old Sweet Song," "Maestoso," "Ave Maria," "Oft in the Stilly Night," "I Hid My Love," "Rest Thee Sad Heart" and "Star Spangled Banner."

NOLA NANCE OLIVER.

Busoni in Louisville.

LOUISVILLE, Ky., February 24, 1910.

The appearance of Ferruccio Busoni at Macauley's last evening was a significant event in musical annals. Busoni is not only a great pianist, but a musician of such authority that he may even brave the purists and add personal touches where lesser men must follow tradition. To listen to him is to be instructed no less than to be enchanted; his style is unescapably masterful and analytical, and at the same time individual and sincere. His technic is so perfect that it is no more remembered than is the foundation of an exquisite building, except when some remarkable feature of strength or agility brings momentarily to attention the power of arm or finger or wonderful thumb. One understands why almost every critic who writes of him uses the word "silvery" in reference to his tone. No more limpid effects can be imagined than characterize his delicate passages and he understands the value of contrasts in introducing them.

Busoni is celebrated as an interpreter of Bach and Beethoven and interest centered in his selections from these masters. In the Chopin barcarolle and nocturne there was the effect of beauty and remoteness. Genuine, sane and sincere, Mr. Busoni commands the respect and admiration of the musical world and Louisville has heard him and is grateful. The audience as a musical one was representative. Enthusiastic demonstrations of appreciation greeted and followed each appearance of the artist, but he consistently refused to yield an encore, though recalled to the stage repeatedly.

V. B.

Mr. and Mrs. Weber's Dinner in Honor of Harrold.

Mr. and Mrs. Albert J. Weber gave a dinner party Friday night of last week in honor of the young American tenor, Orville Harrold, at the New York residence of the Webers. Among the guests were Henri Scott, Andrea P. Seguro, Emily Miller, Mrs. W. L. Miller and Louis Blumenberg. A musicale followed, in which the guests and the hostess participated.

Gordohn Trio Concert.

The third and last subscription concert of the season by the Gordohn Trio took place last Monday afternoon at the Ansonia. Since the last concert there has been a change in the personnel of the Trio, the services of Charles Gilbert Spross, pianist, having been enlisted, who with Theodore Gordohn, violin, and Anatol Bronstein, cello, formed an excellent ensemble. The program, including several compositions by Mr. Gordohn, which showed skill in construction and fertility of invention, was devoted to songs, piano and violin solos, together with the D minor trio of Mendelssohn.

The playing of both Mr. Spross and Mr. Gordohn is always artistic and was greatly enjoyed by an unusually large audience despite the storm. The three players united in setting forth Mendelssohn's exquisite work in a most satisfactory and artistic manner and was listened to in quietude, which is ipso facto evidence of thorough appreciation and enjoyment.

Mr. Gordohn, the director, announces a more complete and versatile series of three concerts for next season at the same place. A partial list of this season's patronesses Mesdames J. H. Asch, Alexander Alexander, Nathan Arnold, Nell Zimmerly Bryan, Samuel Backrach, John W. Butler, William D. Bennett, W. J. Brown, A. Albert Bridgman, Stephen C. Beedell, Mai Baudouine, Campbell Carrington, Nathan D. Cohen, Florence Clifton, Charles V. Cox, Samuel I. Davis, William Dinkelspiel, Henry Edelmuth, J. B. Edson, Victor Fletcher, Godfrey Garden, Thomas F. Goodrich, George S. Goodrich, Ralph H. Gerstle, August Goldsmith, Herbert W. Harris, Sol Heilner, Aaron Hano, Heroult, William M. Ivins, Homer H. Johnstone, Sigmon Klee, Edward B. Kurtz, Baroness Von Klemowsky, Mesdames Charles Mix, Mace Moulton, Munson, George Noakes, Jules Prince, Joseph Poche, Josiah C. Pumpelly, Sigfried S. Prince, E. Marcy Raymond, William H. Reid, William Rogers, Benjamin H. Rosenstein, Ferdinand Seligmann, W. Seamon, Arthur C. Stutts, Ronald A. Stuart, S. W. Van Saun, Joseph Tate, Samuel U. Tilton, Richard E. Townsend, Maximilian Toch, Baroness Florida, and the Misses Orindal Edwards, Edith Ford, Emy Fay, Isabel Houser, Heilner, Edna McDonald, May McDonald, Edna Seligmann, Florence Seligmann.

Americans Playing Sinding's Works Abroad.

Strange as it may seem, the acknowledged authoritative interpreters in Europe of the works of Christian Sinding, the great Norwegian composer, both for the violin and piano, are Americans. His great violin concerto has, in the estimation of the composer publicly expressed, received its best interpretation at the hands of Francis Macmillen, while his piano works, notably "Goblin," has been one of the works through which Arthur Shattuck, the distinguished pianist, has been winning successes.

There are said by some conscientious statisticians to be 1,700 vocalists of various ages employed in the opera houses of Italy. There are 430 sopranos, 150 mezzo sopranos and contraltos, 350 tenors, 240 baritones and 180 basses. These are the singers of important parts. There are also 200 conductors, whose task is to keep these singers in tune and time.—Exchange.

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ABBATTE 34, DENESHEV. }
Moscow, February 12, 1910. }

Wanda Landowska appeared like a brilliant star in our town, a star which brings back to us those far off times, when other feelings and ideals reigned and life bore quite another aspect. Her playing on the clavecin of the works of Bach, Handel, and of the French illustrious composers of the fifteenth and sixteenth centuries, is always an artistic achievement of the highest order. She gave several recitals with the greatest success and played at a concert consecrated to the memory of Haydn, a concert which was of the historical series arranged by Wassilanko on Sunday afternoons and which are very well attended.

It is well known, that Count Tolstoi likes music. Artists often go to his estate, Tasmaia Poliana, where he lives in his comfortable country house. They play in the evening, while Tolstoi rests quietly after his day's work.



TOLSTOI AND MADAME LANDOWSKA.

Wanda Landowska, when at Moscow on an artistic tour, always goes to him and enjoys the pleasure of playing for him. The great man was not well in January and Wanda Landowska feared she must miss the usual visit to him. But a telegram from Tasmaia Poliana informed her that Tolstoi would be glad to see her, and begged her to come. At Christmas she and her husband went to Tasmaia Poliana by rail, accompanied by her clavecin. They found at the railway station two sledges, one for herself and her husband, and the other for her favorite quaint old instrument. The whole family was assembled to welcome them, but were in a very anxious state, as the old man was again ill. Nevertheless he wished to see the newly arrived guests without delay, and expressed his great pleasure at being again able to receive them under his roof. After supper he asked Madame Landowska to play, which she accordingly did. He seemed never too weary of listening to her performances of old music. She played the programs of nearly three concerts before Tolstoi seemed satisfied.

The house of Leo Tolstoi is the most hospitable one in the world and the one where one feels most at ease. This was felt by Wanda Landowska, in whose room there was placed a piano so that she could play whenever she liked. At meal time all met together; at one end of the table sat Tolstoi with his fellow vegetarians, at the other the Countess and her guests who ate meat. Tolstoi took part in the conversation and was merry and animated, and during Madame Landowska's visit talked much of music. After dinner he used to disappear for a rest. At eight o'clock he would come to the sitting room,

where meals were also served. This was the time when Madame Landowska always began her recitals and he listened, never growing weary but always asking for more!

Tolstoi's favorite composers are Haydn, Mozart, Chopin and composers of the old French music. The little piece "Dance of the Old," composed by Franzisk at the beginning of the seventeenth century, pleased him so much that he asked Madame Landowska to play it each time she sat down at her clavecin.

Tolstoi is himself a good pianist and played duos with Madame Landowska, pieces on two pianos. He seemed to be very much amused by her improvisations and laughed heartily when she introduced a humorous variation into what she was playing. He preferred her playing on the clavecin to the piano and so she always wound up by performing on this instrument.

Tolstoi insisted on Madame Landowska remaining with them for New Year's Eve. It was a delightful experience, according to her account. All the members of the family were gathered together, sitting round the large table awaiting the striking of midnight. There were about twenty persons at the table. When the large old clock struck twelve every one arose and with his glass of wine went toward Tolstoi to wish him health and long life. On Madame Landowska's approach he said to her in French: "What is more appropriate than death at my age? Although my family refuses to allow that, it is so." At one o'clock he retired, but at nine next morning he was already on horseback and was fresh and good humored. On New Year's morning peasant children were waiting at the door to offer their greetings to the Tolstois. The Countess gave them presents of every kind and spoke kindly to them. It was a pretty picture, never to be forgotten. Tolstoi's house is one which bestows joy and happiness on all who enter it.

S. T. Zimin's Private Opera in Moscow celebrated in January the twenty-fifth anniversary of its existence with brilliant performances of Serow's opera "Judith" and Rimsky-Korsakoff's "May-Night." In 1884 Sava Mamoutow, a rich citizen of Moscow, and enthusiastic amateur of music and art, took it into his head to open a private opera house, an undertaking which had never been heard of in Russia before. The opera had all then been exclusively the monopoly of the Russian Government, and operas were only to be heard in the Imperial Opera House, which still exists and is managed in a bureaucratic way. It was no easy task to overcome all the difficulties which Mamoutow found in his way, and to get what he wanted. But by the help of a set of good singers, sincerely devoted to their art, he at length, in January, 1885, opened his opera house, with a performance of the Russian opera "Russalka." The decorations, scenery and costumes were exceedingly well chosen and the work of great artists and painters, who had taken upon themselves this part of the enterprise. Society and the press were skeptical as to the success of a "private opera." It was something too novel in Russia. But Mamoutow, whose hobby it was, persevered in his efforts to establish an opera on original lines, worked hard, never sparing his strength. He had an enormous financial loss, but even this could not check him in his course. Meanwhile his company of singers improved in both their acting and singing, and the interest of society was awakened. Rimsky-Korsakoff's "Snow-Maiden" was one of the most brilliant opera performances on this stage. The illustrious Russian painter, Vasnezow, worked on the decorations which were later taken as a model by other theaters in performing this opera. Italian singers were engaged for the performances at Mamoutow's institution, but his soul's wish was to supply a model stage for Russian operas, thus making it possible for Russian composers to have their works performed, as they were not accepted at the Imperial Opera House.

Mamoutow's bold aspirations were crowned with success. Many operas of Rimsky-Korsakoff's were performed for the first time on Mamouloff's stage, as the Imperial Opera always refused to receive and perform them. Chaliapine Shaliapin began his career there and many other singers, who now have won world-wide fame. Operas, which nowadays are known all over the world, first were heard there, Rimsky-Korsakoff's "Sadko," "Mozart and Salieri," "Maiden of Pskow," Moussorgski's "Boris Godounoff," "Chovantshina," and many others.

A crisis in the affairs of Mamouloff ruined him and he was obliged to retire from the management of his beloved enterprise. Men of energy were found at this critical moment in the affairs of the Private Opera, to step in and continue its work, which now stands on a solid footing, having at its head S. T. Zimin, an energetic man, who is supported by an experienced régisseur, Peter Olevin, and conductors such as Emil Cooper, Bucke and



Sobinoff. Cui.
CUI AND THE ARTISTS WHO PERFORMED HIS OPERA, "ANGELO" (1904).

a large company of good singers and actors. Damaew, who sang the principal role of Lerko in Rimsky-Korsakoff's "May Night" at the anniversary performance, has a strong tenor voice of rare beauty. He is a Cossack by birth, as I have mentioned before. He was fascinating in his national Cossack costume in this role, with his string instrument (a sort of balalaika), singing Russian melodies to his betrothed. The Private Opera, which has at its disposal a large list of singers, often gives interesting "first nights." Such artists as Messrs. Lütze, Touskin, Lesk, Dobrovolskaia, and fine male voices in great number make it possible to have a varied repertoire. Perhaps the time is not so far off, when the world will know the resources of Russian opera, which now can be performed only by Russian artists. Zimin's company would be very capable of giving to the world a clear comprehension of Russian operatic art.

The year 1909 marked a great jubilee in Russia—the fiftieth anniversary of the foundation of the Imperial Mu-



CESAR CUI AT THE PIANO.

sical Society, established in 1859 by Anton and Nikolai Rubinstein. They concentrated all their energy in the organization of societies for musical performances, conservatoires and musical schools throughout Russia. The success which crowned their undertaking was partly due to the co-operation of a highly cultured woman—the Grand Duchesse Ellena Pavlovna, by birth a princess of Würtemberg, married in Russia to the Grand Duke Michael. Through her influence at the court of the Emperor Alexander II she obtained permission in 1859 to found the Imperial Musical Society and Conservatoires with a subsidy from the Government.

At one of the earliest concerts given by this society and conducted by Anton Rubinstein, Cesar Cui's scherzo, op. 1, was performed by the orchestra. Consequently Cesar Cui now has been fifty years before the public. That concert marked the beginning of his musical career and fame! Since then he has come to be a very distinguished composer and one who played a great role in the development of native music in Russia.

Cesar Cui, born in Vilna, 1835, was the son of an officer of Napoleon's army who remained in Russia and became teacher of the French language at the Government schools. Cesar Cui attended the Military School and Military Academy, became an officer and afterward professor at the same academy. He wrote many works on military questions and was recognized as an authority in the art of war. He has attained the rank of general and is decorated with every kind of medal and croix de mérite. Music seemed at first to be a pastime for him,

but he achieved so much in this line that he occupies a most honorable place in the rank of Russian composers. He belonged to the mighty group of composers, Dargomizsky, Moussorgski, Borodin, Rimsky-Korsakoff, headed by Mili Balakirew and Vladimir Stossow, the critic and writer on matters of art, both the most passionate and ardent patriots. The task of the group was to follow in the steps of Glinka—to create Russian music with entirely Russian melodies and harmonies. Tschaikowsky, although contemporary with them, stood apart and went his own way. The younger (present) generation followed in the path of the associated composers.

The music of César Cui is not entirely in Russian style. There is a romantic tendency in it, which recalls Mendelssohn, Schumann and other composers of the west, but sometimes Russian melodies flow through Cui's harmonies. He has composed operas, works for orchestra, chamber music, piano pieces, songs, etc. He was also musical critic at a time when Russia needed interpreters of this kind to gain a footing on a level with the music of other nations. César Cui was one of the heroes who



SCENE FROM RIMSKY-KORSAKOFF'S "MAY NIGHT."

fought, sword in hand, straining every nerve to improve native music. In December, 1909, the Imperial Musical Society in Moscow gave a concert consisting entirely of César Cui's compositions with his scherzo, op. 1, under the conductorship of Ippolitow-Ivanoff, director of the Conservatoire of Moscow. César Cui was present and although advanced in age looked well in his splendid general's uniform with his breast covered with decorations. The audience greeted him heartily and the whole evening was a triumph for him.

This season is quite a treat for musical people. We have never had such a great number of concerts as this winter. Even the symphonic subscription concerts amount to nearly fifty. And what is more to the purpose, they are exceedingly interesting, as first rate artists, conductors and soloists take part in them. The concerts of Sergei Kussewitzki are the novelty of the season. Their number is to be eight with an extra one (ninth) dedicated to Alexander Scriabin, at which the latter will perform his new compositions. It will take place in February. The first and second concerts were conducted by

Sergei Kussewitzki with the cleverness and skill of a highly gifted artist and cultured musician. Godowsky was the soloist and charmed the audience with his lovely playing. Leonid Sobinoff was soloist at the second concert. He is a singer who always wins the sympathy of the audience with his clear tenor voice of rare beauty and his artistic singing. The third and fourth concerts were conducted by Oskar Fried from Berlin, a conductor of great strength and who possesses a deep insight into the works he leads, and Beethoven's ninth symphony was performed perfectly. The vocal quartet consisted of A. Neshdanowa (soprano), E. Sbruewa (alto), Sobinoff (tenor), W. Petrow (basso), all artists of the highest type. The choruses were well trained by L. Wassilief. The soloist of the concert, Leonia Kreutzer, performed Beethoven's E flat piano concerto. The new enterprise of S. Kussewitzki has stimulated the musical season in Moscow very much.

The Philharmonie Society has existed about thirty years in Moscow, giving symphonic concerts and establishing a music school which attained the height of a conservatoire. Tina Lerner finished her musical education in it. The first concert of the season was conducted by Mlynarski from Warsaw, the second by Willem Mengelberg, who more and more begins to interest the world by his exceptional gifts of conductorship. He achieved immense success with Tschaikowsky's fifth, and the "Heldenleben" of Richard Strauss. Felia Litvin, the Wagner singer, sang "Isolden's Liebestod" wonderfully well. The third concert was conducted by Wassili Safonoff, who, after years of absence, reappeared on the concert platform and was heartily received by the audience. There was no end of applause for his rendering of Tschaikowsky's fourth symphony and Rimsky-Korsakoff's "Scheherezade." Hubermann, the violinist, was the soloist and charmed the audience with his playing.

Sergei Wassilenko, a highly gifted composer and skillful conductor, has organized symphonic concerts "in historical order" on Sunday afternoons at low prices, so as to bring music within the reach of every one, especially boys and girls free from school on that day. The large hall of the Conservatoire, with 2,500 seats, is always crowded. One of the concerts of Wassilenko consisted entirely of Wagner's music—parts of his "Nibelungen" and the last scene of the first act of "Parsifal," which was given for the first time in Russia. It was splendid. We cannot appreciate highly enough all that Wassilenko does for the musical education of the young by this series of historical concerts.

ELLEN VON TIEBÖHL.

Margaret Keyes Scores in Montreal.

(By Telegraph.)

MONTREAL, February 28, 1910.

To The Musical Courier:

Margaret Keyes, the American contralto, appeared here in aid of the Harvey Institute; singer scored a pronounced hit; called out numerous times; presented with three bouquets.

H. B. C.

STOCKHOLM MUSIC.

STOCKHOLM, February 6, 1910.

At his first concert, February 2, Joan Manen, the Spanish violinist, scored a great success. As Manen was unknown previously in Sweden, the audience was not large. Yesterday, at the artist's second appearance, the same hall was crowded with listeners. Manen will make himself a favorite of musical Stockholm, for he is one of the best violinists we ever have heard here. Of the program on the second evening, I must mention especially the Mendelssohn concerto, "La brilla" by Schubert, "Träumerei" by Schumann, and the chaconne by Bach. They were played marvelously. Miss Franco assisted at the piano.

On behalf of the Berwall foundation a concert took place yesterday at Gothenburg with the assistance of Ernst von



S. MAMOULOFF.

Dohnanyi, Hugo Becker, etc. The enthusiasm of the audience was marked.

The new opera director, Captain Count Hans von Stedingk, is a knight of the American order of Cincinnati. The father of his grandfather, field marshal K. B. L. K. von Stedingk, fought with great honor in the Revolutionary War of America, where he distinguished himself especially at Savannah in 1779.

Leo Blech's "Versiegelt" will be heard at the Opera House this month.

The excellent Beethoven interpreter, Wilhelm Stenhammar, is touring Sweden.

L. UPLING.

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DALMORES ENGAGED FOR COVENT GARDEN.

(By Cable.)

LONDON, March 1, 1910.

To The Musical Courier:

Charles Dalmore, the great French tenor, now singing at the Manhattan Opera House, has been engaged for a part of the season at Covent Garden beginning early in June and extending into July. The fee, it is reported, is one of the largest paid to a tenor in many seasons. Dalmore, as THE MUSICAL COURIER announced some weeks ago, has "guest" appearances in Germany for the month of May; he is to sing at the Opera in Hamburg, the Royal Opera in Berlin, and the Royal Opera in Wiesbaden.

MUSIC IN MONTGOMERY.

MONTGOMERY, Ala., February 22, 1910.

The pupils of the Eilenberg-Linder Conservatory of Music gave their one hundred and fiftieth recital Saturday evening, February 12. The fine program drew a large audience. The students showed the results of earnest and solid teaching as well as the proficiency of the faculty. Special mention should be made of the piano playing of Cecil Davis, who is only fourteen years old and a pupil of Mrs. Eilenberg. He played the "March Militaire" by Hollaender with spirit and precision and a clear, cut technic worthy of greater years than his.

Next week we are to have a concert by George G. Lindner, violinist; Mrs. Hugh Brown, soprano, and William Bauer, pianist.

The first of a series of the four organ recitals by William Bauer was given Sunday afternoon, February 20, at St. John's Episcopal Church. The program showed pleasing variety in arrangement. Mr. Bauer's work on the manuals is very smooth, on account of a finely developed legato. His pedaling is clear and his registration shows a musicianly intellect combined with good taste properly applied.

T. C. CALLOWAY.

DULUTH MUSIC.

DULUTH, MINN., February 24, 1910.

Bessie Parnell Weston, pianist; Marie McCormick, soprano, and Ina Grange, accompanist, members of the Schubert Club of St. Paul, presented the second of the reciprocity programs this year before the Matinee Musicale, Monday afternoon, February 7. The program was one of the most delightful heard this season, and the assembly hall of the Y. W. C. A. was completely filled with members and their guests. An informal reception, complimentary to the visitors, followed the program. These exchange programs have proved very interesting to all the members of the local club.

Stella Prince Stocker, whose lecture recitals are receiving much favorable comment and attention in the musical world, lectured on "Pelleas and Melisande," Wednesday evening, February 16, at the home of Mr. and Mrs. A. L. Warner, of Hunters Park. Mrs. Stocker will repeat the lecture at the residence of Mrs. E. Frank Barker, the first Wednesday in March.

The High School Musical Society, under the direction of A. F. M. Custance, gave its annual mid-year concert, Friday evening, February 4, at the High School assembly hall. Each year this chorus has shown a continuous improvement, and this year was no exception to the rule. The solos given by Marion Merritt, Loretta O'Gorman, Frances Dickerson, Don Cole, Myrtle Hobbs and Charles O. Applehagen were delightful, and the chorus, which was augmented by Flaaten's concert orchestra, did some splendid work.

The free concerts at the Masonic Temple, Sunday afternoons, continue to win public favor, and the large auditorium is generally filled with an enthusiastic audience. The program given January 30 introduced Mrs. H. C. Anderson, a new comer to the musical circles of Duluth. She is a well known church singer from Indianapolis and created a very favorable impression. Sunday, February 6, Florence Hyland, one of Duluth's popular singers and the possessor of a brilliant soprano voice, was the soloist, and presented her numbers with refinement of feeling and originality.

The regular program of the Matinee Musicale, February 21, was devoted to the works of American composers represented by Donna Louise Riblette, Ruth Brown, Katherine Pearson, Clara Stocker, Mrs. Louis Dworshak, Alphin Flaaten and Roy Flaaten.

A concert which created more than the usual amount of interest in local circles was that given by Juho Koskela, Finnish tenor and cellist, at the Odd Fellows' Hall, Sunday, February 13, and which brought out an audience

which filled the hall. The local papers speak very enthusiastically of his fine dramatic tenor and the rich sympathetic tone of the cello.

Mischa Elman will appear in concert at the Lyceum Theater, March 15.

MABEL FULTON.

BIRMINGHAM MUSIC.

BIRMINGHAM, Ala., February 22, 1910.

The second artist concert of the Treble Clef Club series was given at the Jefferson Theater on the evening of February 14 with Albert Janpolski, the Russian baritone, as soloist. The club, under the able direction of William Gussen, and with Carrie R. Handley, accompanist, was assisted by Mrs. C. D. Dunham, Mrs. E. C. Wells and C. R. Klenk, violins; Dr. Levy, flute, and Mr. Reitman, cello, in the following numbers: "Legend of Miana," H. de Fontenailles, Elise Jones, soprano soloist; "The Primrose Gavotte," Scharwenka; "The Bonds Are Fall'n," Liszt. Mr. Janpolski furnished the remainder of the program and was greatly enjoyed in every number from the "Eugene Onegin" aria to the Russian folk songs, which elicited rounds of applause. The club's next concert will be in April with Alice Lakin, contralto, as soloist.

The first rehearsal of the choral work in "Eugene Onegin," to be sung at the Spring Festival, was held last week. Fred L. Grambs is the conductor and Mrs. Robert Newman is the accompanist.

In connection with the lecture on "Goethe as a Lyric Poet," by Chiles Clifton Ferrell, on Sunday evening, February 13, at Temple Emanuel, the following music (settings of Goethe's poems) was rendered under Mrs. Gussen's direction: "Mignon," Liszt, Mrs. M. Fies; "Erlkönig," Schubert, Mr. Schaddick; "Sehnsucht," Tschaiakowsky, Mrs. Newfield; "Idylls" (arranged for piano), MacDowell, Mesdames Lenk and Block.

Piano pupils of Evelyn Heine and Daisy Rowley were heard in recital last week at their respective studios in the Watts Building.

Sara Mallam, soprano and teacher of voice culture, who has one of the most attractive studios in the Watts Building, is giving a series of informal receptions on Saturday mornings during February.

Clarence Klenk, cellist and violinist, has recently taken more spacious studio quarters in the Watts Building.

Monetta Stribling, pianist, and Annie Lou Woods, soprano, who occupy quarters in the Forbes Building (which they call the Mendelssohn Studio), gave an interesting joint recital there on February 17.

LAURA JACKSON DAVIDS.

Success of Fergusson Pupil.

One of Georg Fergusson's German pupils, Fräulein Schwarz, who is now singing at the Dortmund Opera, is meeting with brilliant success. Appended are criticisms on her appearances in "The Magic Flute" and "Carmen":

The role of Pamina ("The Magic Flute") was this time in the hands of Fräulein Schwarz. This artist must indeed be considered as a most valuable acquisition. One must admire the manner in which she handles her voice, over which she exhibits complete mastery. Her pianissimo high tones are as completely under her control as the forte passages.—Tremonia.

Fräulein Schwarz as Micaela in "Carmen." This artist has had splendid training and knows well how to handle her sympathetic voice. That was demonstrated in the duet already referred to and not less in the beautiful prayer in the third act.—Dortmunder Zeitung.

Vocally Fräulein Schwarz as Amelia ("Masked Ball") gave great satisfaction. Her expressive voice was employed in the portrayal of the leading role with the greatest success. Her conception of the role left nothing to be desired.—Tremonia.

Of Fräulein Schwarz as Eva ("Meistersinger") we have only good to report. She impersonated the role of the goldsmith's daughter with refined intelligence, and showed, especially in the third act, at the close of the first scene, that she played the part, not simply as a role, but entered into the character with sympathy and understanding. Vocally the artist was at her very best.

Paulo Gruppe in Detroit.

The following are two interesting notices regarding Paulo Gruppe's recent appearance in Detroit:

Herr Gruppe, the renowned cellist, who was the star attraction at the Artist Series at the Church of Our Father, on Monday evening, proved to be a player of distinguished merit. His tone was rich and full, and he displayed much brilliancy.—Detroit Saturday Night, February 12, 1910.

Gruppe is a modest appearing young man of great ability and abundant technic. He has acquired a mastery over the mechanical difficulties of the instrument which many veterans are striving for. The charm of his playing and his personal winsomeness gained him an instant hearing with the audience.—Detroit News, February 8, 1910.

COLUMBUS MUSIC.

COLUMBUS, Ohio, February 26, 1910.

The benefit concert given Wednesday evening at the Chamber of Commerce for the Florence Crittenden Home was a decided success both musically and financially.

An esteddfod will be given next Tuesday night at the Welsh Presbyterian Church, East avenue and Long street, in memory of St. David's Day. The arrangements are in charge of Stephen Morgan.

The first of the series of two concerts by the Cincinnati Symphony Orchestra will be given Monday evening. There is a tremendous advance sale. The second concert takes place March 28. The new director, Leopold Stokowski, profoundly impressed the Columbus people when the orchestra played here in December, hence the phenomenal advance sale. The program is to be a fine one, including the fifth symphony of Beethoven.

The Women's Music Club's members' concert Tuesday afternoon presented five new members in the persons of Mrs. Thomas Humphreys, soprano; Lyda Sayre Norris, mezzo soprano; Mrs. Henry Pirrung, mezzo soprano; Edna Paine Fenimore, pianist, and Grace Chandler, organist. These members acquitted themselves so creditably that they were voted a decided acquisition to the club. The other members appearing on the program were well known local musicians: Ann E. Hughes, soprano; Mrs. Wilbur Thoburn Mills, organist; Hazel Swann, pianist; Jessie E. Crane, pianist, and Katherine Gleason, pianist. The matinee concerts are invariably opened by the singing of "America" by the audience (averaging two thousand) standing, with accompaniment on the great Memorial Hall organ.

ELLA MAY SMITH.

Busoni Applauded by 3,000.

At Convention Hall, Kansas City, on February 24, Ferruccio Busoni was greeted by three thousand enthusiasts. The following notice is from the Kansas City Times of February 20:

It is significant of the growing interest in music in Kansas City that more than three thousand persons were present at the Busoni recital in Convention Hall last night. Busoni's playing is not iconoclastic as some critics would have had us believe. If he has one outstanding quality it is his wonderful shading in staccato passages, part of his great power of dynamic gradation. As an interpreter of Chopin his playing is perhaps too reminiscent of his devotion to the preciseness of Bach. But the sentimentalizing of Chopin's music is a thing well behind us and the delicate treatment Busoni gave it—endowing it almost with the air of extemporizing—is a new and welcome definition of its beauty.

The opening group of four transcriptions by the pianist himself would have been better received if they had been heard later in the program. One was scarcely prepared for the evanescent beauty of their form and interpretation. But in one way their precedence was fortunate. They were an opportunity to resolve at once some doubt raised by the German and English critics as to Busoni's right to transcribe, edit and embroider upon the works of the masters. Editing and transcribing would indeed be fatal if attempted by any but a master hand. Such a one Busoni seems to be.

Busoni's playing gives one a sense of a broad and comprehensive personality. His technic, truly, is brilliant to the point of being beyond the interest of the average pianist. Certainly Busoni obtains from the piano something more like the sound of a crashing agony than any other pianist.

Nothing has been said of his playing of Beethoven's "Waldstein" sonata. Yet this number probably dominated the general impression of many of his hearers. His interpretation of this sonata alone would put Busoni on a pedestal apart from all merely brilliant virtuoso.

Spalding Busy in Europe.

J. Walter Spalding arrived February 26 on the Mauritania, and stated that his son, Albert Spalding, the American violinist, had a very prolonged and successful Russian tour, playing at no less than twenty concerts, the final on February 23, and that he was now on his way to England, where he has half a dozen engagements, after which he will appear at Berlin on March 10. Upon leaving Berlin he will fill other important engagements, which will take him as far as Cairo, Egypt.

Extended Concert Tour for Gerville-Reache.

Madame Gerville-Reache, the distinguished contralto of the Manhattan Opera Company, will make an extended concert tour, which may take her as far West as the Pacific Coast, before the opening of the next opera season. This tour will take place under the management of Haensel & Jones, of New York, who will also arrange for her spring tour, which will begin immediately after the close of the opera.

Otto L. Fischer's Engagements.

Otto L. Fischer, pianist, was the accompanist at a banquet given at the Lotos Club on February 23. At the grand opera matinee concert to be given in the Belasco Theater on March 3 he will appear as soloist and accompanist. Edward Bromberg and Griffith Hughes have engaged Mr. Fischer for their song recitals in March. Katherine Hilke has engaged him as her regular accompanist.

Reinhold von Warlich's New York Success.

Reinhold von Warlich, the young Russian basso cantante, made a successful debut at Mendelssohn Hall on Thursday last and aroused a great deal of interest not only among the critics and the general public, but also among professional musicians.

Although a stranger to the American stage, Mr. von Warlich occupies a very enviable position abroad. In London, Paris, Berlin and St. Petersburg he is known as a lieder singer and interpreter and an opera singer of parts. For some few years he has devoted his many talents and his energies to opera, but finding there but a very limited field for his ambitions, the basso usually being relegated to a part of very secondary importance, he decided to devote himself to the much larger field of lieder interpretation.

Of his art, H. M. Fuller-Maitland, the scholarly critic of the London Times, has written at length on various occasions. One article which appeared in the Windsor Magazine was entitled: "The Song Cycle and Reinhold von Warlich." The veteran critic stated, in the opening paragraph, that the conjunction of the two subjects in the title was by no means far-fetched or irrelevant, but that, to him, the mention of the Song Cycle immediately brought to mind the artist whom he considered its supreme exponent, Reinhold von Warlich.

It is a difficult matter, as many singers can testify, to sustain the interest of an audience throughout a cycle of some twelve to twenty songs, given with but a few moments' pause between each. But Mr. von Warlich is more than a singer; he is an interpreter in the highest sense of the word, and carries his audience with him on that wave of emotion which the poet experiences, the composer translates into music and the singer interprets.

Of late there has been a strong interest manifested in the German lieder, and their equivalents in other languages, witnessed by the successes of Dr. Wüllner (who confines himself, however, to the German songs and ballads), and Tilly Koenen, who finds successful songs in many tongues. Casting about for the best of the lieder singers, Manager Hanson has been led to import this recruit to the American concert platform. That he will make an especial niche there for himself, his debut of last week leaves no room for doubt. He has everything in his favor: youth, travel, study, a talent for languages (he speaks and writes fluently in some half dozen), a charming personality and a power of interpretation—that of infusing his own personality with the soul, the spirit of both writer and composer—that will carry him a long way on the road to success. There is always room for an artist with such equipment.

Following are his New York press notices:

VON WARLICH IN RECITAL.

Truth to tell, one should be very thankful to Mr. von Warlich for giving these sixteen settings of that number of Heine's poems. The boldness of the offering may be judged from the fact that each of these sixteen songs is the expression of some one particular mood—despair, anger, sadness, passion, rapture, tenderness, mockery, and so on—that Schumann put his most delicate and most representative work into them, and that they were sung, without a pause, with a very artistic regard for the composer and a very pleasant ability of interpretation.—American, February 25, 1910.

AMERICAN DEBUT OF NEW LIEDER SINGER.

Reinhold von Warlich, who made his American debut as a singer and reciter of songs and lieder at Mendelssohn Hall yesterday, is a young Russian basso who has sung with considerable success in both Paris and London. Lieder singing in these days so inevitably suggests Wüllner in a class of work he has made particularly his own that comparisons would seem unavoidable. But in the case of Mr. von Warlich any such would be misleading in view of the radically differing personalities of these two thorough artists, who, though differing in manner and method, approach their art—the exposition of the lied—from the same pictorial standpoint of the inner

meaning of a song, rather than its superficial musical dress, and glorify diction at the expense perhaps at times of pure musical expression. Yet Mr. von Warlich is no imitator and a most agreeable vocalist as well as dramatic reciter of songs. His voice is rich and mellow in quality, of good sonority and used with fluent ease and a comprehensive grasp and wide range of emotionally descriptive expression. Perhaps there is greater variety and color to his highly finished diction than to his tone, which, however, does not detract from the essentially and convincingly dramatic quality of his work.—World, February 25, 1910.

VON WARLICH'S RECITAL PROVES MOST ATTRACTIVE.

Reinhold von Warlich, basso cantante, gave a recital yesterday afternoon before a large and interested audience. Mr. von Warlich's voice has much of the descriptive qualities that distinguish Wüllner's, including excellent diction. It also has real singing qualities.—Evening World, February 25, 1910.

Reinhold von Warlich, a Russian basso cantante from Paris, made a long delayed public debut yesterday afternoon before the most gorgeous audience of society folk that Mendelssohn Hall has held in years. The man himself is something of a sensation, yet legitimately so. The art of voicing the tender passion needs just such vital, wholesome personality as this heart-breaking singer possesses. He is a man's man. His first visit to America, indeed, was a Canadian fishing expedition to Hudson's Bay, and the qualities that made him explorer and sportsman are now apparent in the singer of sentiment lifted clean and clear above sentimentality. Von Warlich is a serious artist and should be heard again in the ideal surroundings of the little hall. His perfect English is above fear and above reproach. He added the "Two Grenadiers."—Evening Sun, February 25, 1910.

The recital of Reinhold von Warlich at Mendelssohn Hall yesterday afternoon served to present this unusual artist in a program calculated to show nearly every phase of a singer's art—emotional and intellectual. It was the epitome of good taste and nice balance, though a note of sadness or of sinister moods rather predominated. Schumann's cycle, the "Dichterliebe," was sung in its entirety and in as near perfection as human limitations will permit. A large number of lagging latecomers well nigh spoiled some of the artist's more subtle and carefully prepared effects. The major portion of the recital was given over to ballads, and a final group of Loewe, which served as a natural climax to the occasion and best exhibited the remarkable fertility of imagination and poignant emotional grip over an audience which Mr. von Warlich can exert at will. "Edward" has never been more thrilling in its horror nor more pitiless in its grief than as sung here yesterday. The audience was large, attentive and deeply impressed, and at the end remained applauding.—Evening Telegram, February 25, 1910.

RUSSIAN LIEDER SINGER SCORES.

Another lieder singer is in the field—and a very good one at that. He is Reinhold von Warlich, Russian by birth, but known to the musical public of Paris and London. He came to this country some time ago to give a series of recitals in private houses, but appeared yesterday in Mendelssohn Hall, giving his first public recital here. He is young, and his voice, described as a basso cantante, is mellow and delightful. He uses it with artistic discretion, and is probably at his best in lyric songs. Still, in dramatic music he is earnest and impressive. His enunciation is excellent, his German being pure and his English with small trace of accent. He won his audience quickly and received hearty applause. The Schumann cycle was delightfully sung.—Herald, February 25, 1910.

MR. VON WARLICH'S RECITAL.

A young Russian baritone, Reinhold von Warlich, new to this city, gave a song recital yesterday in Mendelssohn Hall that disclosed a decided talent for the singing of songs. He has a voice of agreeable timbre, an organ that is admirably subservient to his purposes in many respects, though there are passages in which he does not seem fully to control its quality and its delivery, especially when he tries to press it beyond a certain power. It is not only at its best of a fine quality, but it is also one that lends itself to varied expression. Mr. von Warlich sings with much intelligence, and also with a true artistic fire and feeling, with a remarkable gift for interpretation, a temperament that seeks dramatic characterization. His program yesterday was unconventional. It began with Schumann's "Dichterliebe," of which he sang all the sixteen songs; he followed it with three of Horatio Parker's settings of old

English songs, and ended with ballads by Brahms, Liszt, Schubert and Loewe. The ballads gave him an outlet for his strongly dramatic feelings, and he delivered them with vigor, a wide range of feeling, and many graphic touches. There was a large audience present, and Mr. von Warlich was much applauded as one who has serious and interesting contributions of his own to make to the musical season, crowded though it is.—Times, February 25, 1910.

Reinhold von Warlich was heard yesterday afternoon at Mendelssohn Hall in his only recital in New York City. Brahm Van den Berg was at the piano. Herr von Warlich has a voice of much richness and sympathy, and uses it with telling effect. A capacity audience applauded him with enthusiasm.—Journal of Commerce and Commercial Bulletin, February 25, 1910.

Ephrem Zimbalist's Success.

The tremendous impression made by Ephrem Zimbalist, the young Russian genius of the violin, at his appearance under Nikisch at the New Year's Gewandhaus Concert, Leipsic, was recently enhanced by his reentry in Leipsic in a recital. Appended are press notices recording this new triumph of the remarkable young artist:

Following his brilliant debut on New Year's Day at the Gewandhaus, Zimbalist, the phenomenal young Russian violinist, gave yesterday a recital at the Kaufhausaal, by which he greatly added to his previous success. Again we admired his effortless technique, again he held us spellbound by the beauty of his soft, rich tones. Sarasate's meaningless tarantelle became a perfect gem by the consummate art Zimbalist infused into his playing. Its many executive difficulties were but child's play in his hands. At the close of the concert the public rewarded the artist with thunderous applause, to which he had to respond with several encores.—Leipziger Tageblatt, January 31, 1910.

Zimbalist is a wonderfully talented artist, a born violinist, with an innate and well cultivated sense of sound and rhythm. His technique is phenomenal, but he has something better, he possesses temperament and poetic conception.—Leipziger Neueste Nachrichten, January 31, 1910.

Following his recent debut at the Gewandhaus, Zimbalist gave yesterday a violin recital. "The large audience accorded him a great ovation and vociferously demanded encore after encore. The program was a varied one: Three movements of Lalo's "Symphony Espagnole," introduction and tarantelle by Sarasate, and some other piquant and interesting compositions, such as Sinding's noble suite in A minor and Paganini's "Hexentanz." Again we carried away a highly favorable impression of Zimbalist's sublime art. He is certainly in the very front rank of the present day violinists.—Leipziger Zeitung, January 31, 1910.

Tilly Koenen in the West.

The following are a few press notices of Tilly Koenen's triumphs in Chicago and Minneapolis:

She enunciates with such clearness that this branch of vocalism is with her a model for all others of her artistic race. She holds up to public view the dramatic power, the qualities of passion that abound in the music which is sung. It is a curious fact that comparatively few interpreters of her sex grip the real emotional significance of many a song as Miss Koenen grips it.—Chicago Record-Herald, February 21, 1910.

Her exquisite tone, her musicianly phrasing, her excellent disposition of light and shade, her technical certainty; in fact, most of the virtues of the satisfactory concert singer clothed her interpretations with the authority which compels recognition.—Chicago Inter Ocean, February 21, 1910.

Her diction is a delight. She is mistress of the art of singing words so that they take on interpretative color and yet can be understood.—Chicago Evening Post, February 20, 1910.

Miss Koenen's voice is distinctly simpatico, excellently placed, sonorous like the low string of a cello in its low tones and as warm as the same string of a violin at its top. Her enunciation is elegant, her style almost impeccable. A delightful artist, it is apparent why Miss Koenen's American tour has been a succession of triumphs.—Minneapolis Journal, February 16, 1910.

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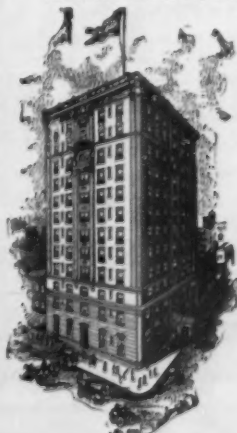
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CHICAGO, Ill., February 26, 1916.

The review of the Theodore Thomas Orchestra program for this week, written by the editor-in-chief, will be found in another part of the paper.

Friday evening at Music Hall, before the largest audience assembled in that place during this season, Esther Plumb, the American contralto, was heard in a well arranged and exacting program. Miss Plumb's fame has been heralded from coast to coast and her work in her first song recital fully justifies the very favorable criticisms given the singer wherever she appears. Miss Plumb has a voice of uncommon richness, remarkably well placed, which she uses with consummate artistry. Her English, French and German enunciation is impeccable. Beethoven's "Nature's Adoration," which was the first number inscribed on the program, revealed the velvety quality of her voice. The two Schubert numbers—"My Phantom Double" and "The Young Nun," were well sung and in the latter number the pianissimos were exquisite and won for the artist much applause. Pomasanski's "Georgian Song" closed the first group. The second group, in which the versatility of the artist was in every respect manifest, opened with "Ah Mon Fils" from Meyerbeer's "Le Prophete," sung in the vernacular. The trying aria has seldom been as superbly given as on this occasion. In this selection the contralto used her voice to best advantage. A voice of large caliber, of extensive compass and temperamental equipment is necessary for this exacting aria, and all these requisites are Miss Plumb's. Chaminade's "Madrigal" was given in the spirit demanded by the song. Tschaiakowsky's "Nur Wer die Sehnsucht Kennt" and Ardit's "Bolero," both sung in German, were given sympathetically. Four English songs concluded the second part of her program. The third and last group was made up of light selections which proved as satisfactory as the classic ones and were received with enthusiasm by the audience, which was musical and critical.

Emil Liebling, the well known pianist, was heard in the Grieg sonata, op. 7, MacDowell's prelude, Chopin-Liszt nocturne, and Moszkowski's etude de concert. All these selections were played by Mr. Liebling with the musical authority and intelligence always characteristic of his work.

Ruth Klauber, pianist, will make her professional debut in a concert with the Theodore Thomas Orchestra at Orchestra Hall, Thursday, March 10.

This afternoon at Music Hall before an unusually large audience, considering the inclemency of the weather, Dr. Wullner gave his second and last Schubert recital, being heard in the entire cycle, "Winterreise." Dr. Wullner and his famous accompanist, Coenraad V. Bos, were received

with the same enthusiasm that has marked his previous appearances. Dr. Wullner was recalled many times.

The fifth of the series of concerts being held under the auspices of the University Orchestral Association of the University of Chicago will be given at Leon Mandel Hall, Tuesday afternoon.

Next Friday afternoon and Saturday evening, Mrs. Corinne Rider-Kelsey will be the soloist in conjunction with the Theodore Thomas Orchestra.

At the song recitals of George Hamlin tomorrow afternoon, and of David Bispham, Saturday afternoon, March 19, the two American singers will give programs made up entirely of English songs.

Elaine De Sellem appeared in public ten times between February 12 and 20, which is quite a record. Among these appearances was a private recital on February 17 at the Metropole Hotel, where Miss De Sellem achieved a distinct success. On March 12 she will give a recital in Bloomington, Ill., before the Musical Club of that city, and Lulu Jones Downing, the composer, will play the accompaniments. On March 7 Miss De Sellem will be heard at the Twilight Musicale at the Stratford Hotel, and during the same month will sing again at the Chicago Athletic Club.

A MacDowell program was given at the Chicago School of Applied and Normal Arts, Friday evening, by William H. Sherwood, Edith Parker and May E. Sellstrom. Each artist played a group by the composer and in addition Mr. Sherwood played the A minor concerto with May Sellstrom at the second piano. The program was listened to by a large and enthusiastic audience and Mr. Sherwood again demonstrated himself the sterling pianist of yore. His interpretations were excellent and his readings praiseworthy in every respect.

Hans Letz, a New York violinist, has been engaged as second concertmeister of the Theodore Thomas Orchestra. Franz Esser, who was taken from the viola department to fill the position since Ludwig Becker's appointment as concertmeister, will return to his former position. Mr. Letz will join the ranks of the Thomas Orchestra, beginning next Friday afternoon, March 4.

Hart Conway, director of the School of Acting of the American Conservatory, will present for the first time in Chicago Hauptman's play, "Lonely Lives," at the Whittier Opera House, Tuesday afternoon, March 15. This play will undoubtedly attract much attention among lovers of the drama.

Myrtle Elvyn plays tonight at Boise, Idaho. Reports from every place where this talented artist has appeared are to the effect that she is meeting with great success.

Hazel Huntley, contralto, who has been doing such splendid work this season, was heard in recital on February 17, at the Fine Arts Club of Oak Park, where she sang two groups of songs. Miss Huntley's voice is of

rare quality, pure and sweet. She is soloist at the First Presbyterian Church at Oak Park.

At her piano recital on March 1, Della Thal will be heard in selections by MacDowell, Brahms, Chopin, Rachmaninoff, Sgambatti and Strauss-Tausig.

William Hay, basso, and Natalie Gilmartin, pupils of Thomas MacBurney, gave a program recently with splendid success, at the Northwestern University Settlement for Adults.

C. Gordon Wedertz, organist at St. Bartholomew's Church in Englewood, has arranged to give Stainer's "Crucifixion," on March 2. Mr. Wedertz is doing excellent work with the orchestra he now has under his direction.

Volney L. Mills, tenor, who has been devoting his attention this year to musical affairs at the Wesley College Conservatory of Music at Grand Forks, N. Dak., is to sing the principal part in the "Seven Last Words," in that city on March 25, and will give a recital there in April. During the first part of April he will take the University Glee Club on a tour.

A concert by the Columbia School Chorus, under the direction of Louise St. John Westervelt, will take place Thursday evening, March 10, in Assembly Room, Fine Arts Building.

Three vocal pupils of Maurice Devries were heard to good advantage at the pupils' recital given at the Ziegfeld this morning.

Cordelia W. Hulburd writes that the joint recital planned by herself and Volney W. Mills, both of whom are well known here, and now located at the Wesley Conservatory of Music at Grand Forks, N. Dak., must be postponed. Miss Hulburd gave a piano recital at Windom, Minn., on February 7, which was a great success. The critics were all impressed with her work.

William H. Sherwood, the American pianist, will be heard on Sunday, February 24, as soloist with the Minneapolis Symphony Orchestra. March 7, Mr. Sherwood leaves for a tour through Florida, opening his season there with a concert at the very fashionable winter resort, Palm Beach.

This afternoon at Kimball Hall, Ellen Wunder, pianist, and Josephine McGregor, soprano, gave a joint recital under the auspices of the American Conservatory. Mrs. Karleton Hackett supplied artistic accompaniments.

Herbert Witherspoon, bass, and Edith Chapman Gould, soprano, are engaged for the performance of Bach's great mass in B minor, to be given by the Apollo Musical Club in Orchestra Hall on the afternoon and evening of March 21.

A new composition just finished by Frederick Stock, director of the Musical Art Society, will be sung at the next concert given by this organization on Tuesday evening, March 8. This number will be sung from manuscript, as it is only just completed.

The Cosmopolitan School of Music gave a pupils' recital this afternoon at Cable Hall. Piano pupils of Miss Schada and Harold Henry, and vocal pupils of Mrs. Tewksbury, Mrs. Bracken, Mrs. Butler and Mr. Ezerman, furnished an interesting program.

Elizabeth P. Oliver, the well known vocal instructor, has just recovered from a serious illness and has resumed her teaching in her studio on Woodlawn avenue.

Tomorrow afternoon a program of unusual interest will be given at Turner Hall, under the direction of Martin Ballmann, who has engaged for this occasion Myrtle R. Lee, mezzo soprano, who will sing Chaminade's "Summer," Brahms' "Cradle Song," and Liza Lehmann's "The Cuckoo," arranged for orchestra by Mr. Ballmann. The

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third part of the program will consist solely of popular music and request numbers.

Allen Spencer's piano recital, which was announced to take place at Music Hall, Wednesday evening, March 2, has been postponed until March 9. This delay is due to the inability of the critics to attend the concert, as a dinner is to be given on that evening to the press.

Albert Boroff will be heard in a song recital at the Illinois Theater, Sunday afternoon, March 13.

Frank Waller, the young organist, who is fast taking a prominent part in musical circles here, will dedicate the new organ at the First Congregational Church of Fond du Lac, Wis., on March 4. His program includes a Wagnerian group, a French group and Bach's prelude and fugue.

Arnold Barber, baritone, gave a song recital at the Auditorium Recital Hall Thursday evening. The young singer was assisted by Grace Nelson, soprano, and Edgar Nelson, pianist. Miss Nelson was heard in a group of French, German and English songs, in which she showed herself the possessor of a soprano voice of great beauty in the upper register, and she won considerable applause after her rendition of "Ah, Love but a Day," which was the success of the evening. Eleanor Fisher played the accompaniment for Miss Nelson in most artistic fashion. Edgar Nelson, in addition to supplying uncommonly good accompaniments for the baritone, proved himself a pianist of attainment in several solo selections.

Ralph Errolle, tenor and pupil of Herman Devries, of the Chicago Musical College, left this city yesterday, having been called to Boston by Henry Russell, manager of the Boston Opera Company, where he will join the forces of that organization.

RENE DEVRIES.

Warner M. Hawkins in the West.

The talented young pianist, Warner M. Hawkins, is making a recital tour through the Middle West. Mr. Hawkins is from the Virgil Piano School, 21 West Sixteenth street, New York, and is playing under the auspices of Mrs. A. M. Virgil, with whom he has studied. He is meeting with most flattering success and making many friends, who are already planning for future recitals. Mr. Hawkins will devote himself mainly to concert work, for which he is specially fitted both by nature and by the special opportunities afforded for study and public performance under Mrs. Virgil's capable direction.

Mr. Hawkins is playing a very choice program in such a way as to delight thoroughly his audiences, as the appended shows:

Prelude and fugue in D major.....Mendelssohn
Reflets dans l'eau.....Debussy
Etincelles (Sparks).....Moszkowski
Sonata Eroica.....MacDowell
Mazurka, F sharp minor (op. 6, No. 1).....Chopin
Prelude (op. 28, No. 23).....Chopin
Impromptu, A flat major (op. 29).....Chopin
Nocturne, B major (op. 32, No. 1).....Chopin
Scherzo, C sharp minor (op. 39).....Chopin

DENVER MUSIC.

DENVER, Col., February 19, 1910.

During the past three weeks several interesting concerts have been given. Madame Carreño appeared in the third of the Robert Slack course, at Trinity Church. There was a large house present and the artist received hearty applause.

Zella Cole, pianist, and John Wilcox, baritone, gave a concert in Central Christian Church, January 20, to a number of friends. The young lady played several well known compositions with a good degree of intelligence and technical skill. Mr. Wilcox, as an exponent of vocal art, cannot be called a success, judged by his efforts on this occasion.

The Tuesday Musical Club gave its monthly concert at Unity Church, February 1. The program was devoted to modern French composers. The committee was Mrs. Smislaert and Margie Webber.

Mischa Elman appeared in Robert Slack's series of concerts at Trinity Church, February 4. A large representative musical audience was present to see and hear this remarkable violinist. He played a well selected program in a most delightful manner, creating unbounded enthusiasm.

The Symphony Club, Florence Taussig, director, has given two concerts of late.

Bellstadt's Brass Band continues to draw good audiences at its auditorium concerts Sunday afternoons and evenings. Many musical people wonder why the mayor does not employ Cavallo Symphony Orchestra occasionally, as a relief to the noise and din of brass instruments and drums.

James M. Tracy gave the first of a series of three lectures before the music committee of the Woman's Club on January 20 at the home of Marie Mauger. His subject was "Personal Recollections and Study with Franz Liszt." Mrs. Tracy played the Liszt polonaise E major in a very brilliant manner.

Carrie Jacobs Bond, the noted song writer of Chicago, gave one of her unique song recitals at the Woman's Club Hall, January 29. The cosy hall was well filled with attentive listeners, mostly of the fair sex. The lady stated that she was not a vocalist; however, with her finely rendered accompaniments and pleasant little talks, she made her songs attractively interesting.

It is confidently stated that Marie Schley Bren is earnestly studying for grand opera, and that she is to be coached by Schumann-Heink.

The National Congress of Mothers held a meeting in the auditorium of the Evans School February 3. The musical part of the program, in charge of Hypatia Hooper, was specially interesting. Mrs. James M. Tracy gave several piano selections, Cecelia Reiss, soprano, sang three songs,

and O. C. Petersen, baritone, pupil of Dr. Tracy, charmed his listeners by his beautiful singing.

John H. Gower is giving a course of organ recitals at the Wolcott School.

The musical people of Denver are quite excited over the coming of the Minneapolis Symphony Orchestra for the musical festival in April. Busoni, the great pianist, is expected to be here on that occasion.

Dr. Tracy gave his second lecture, "Music Student Life in Germany," before the Woman's Club, February 18, at the home of the president, Mrs. Dewey C. Bailey. Mrs. Tracy opened the meeting with piano selections.

Tilly Koenen, the Holland contralto, is to appear at the last Apollo Club concert, March 1.

Advanced pupils of the Tracy School of Music were heard in recital Thursday, February 17. The following took part: Pearl Harvey, Ursula Forhan, Merle Arasmith, Agnes Bennett, Henrietta McClelland, Belle d'Autremont, Ruth Boot, Cora Amter and O. C. Petersen. Mrs. James M. Tracy played the second piano parts.

JAMES M. TRACY.

Kerr Converts a Skeptic.

U. S. Kerr received a most flattering letter, after his recital in Harrisburg, Pa., from a clergyman who was a confessed musical skeptic. This unique epistle is herewith reproduced, as it is of exceptional interest:

PARSONAGE, FIFTH STREET M. E. CHURCH,
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MY DEAR MR. KERR:—Some years ago I heard a noted musician say that "the most wonderful musical instrument in the world was the human voice." For years I regarded that statement simply as a figure of speech; not until the occasion of your song recital in the Fifth Street Methodist Church in this city on the evening of February 14, 1910, did I know any better. Not until then did I realize all that has been missing in my life. I have heard great musicians, both vocalists and instrumentalists, about whom the world was raging, but to me their productions were dull and stupid. This is no criticism of the musicians, the difficulty was in me, but somehow or other upon the above referred to occasion you opened up a new world to me. As a preacher and a lecturer I found much to admire in your physical training, and the wonderful flexibility of your voice, this pleasing, but the greatest charm was in the sweetness of your tones, which seemed to open to me hitherto unknown realms. I am not excitable or easily moved, but language utterly fails to describe my feelings and emotions as I listened to your wonderful work. I write this, my dear Mr. Kerr, not in the spirit of flattery, but solely as an expression of heartfelt gratitude for one of the most enjoyable evenings of my life.

Sincerely your new found friend,

(Signed) B. H. HART.

Mr. Kerr also sang with great success at Sunbury, Pa., on February 16. His further engagements include Williamsport, Pa., on March 8, and Johnstown, Pa., on March 10.

Professor Rischbieter, for many years teacher of harmony at the Dresden Royal Conservatory, died in that city recently, aged seventy-four.

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TWIN CITIES, February 26, 1910.

It seems a strange state of musical affairs when a song recital by a pupil who is only just past her majority comes to be the chief musical event of a week in a city where symphony orchestra programs and concerts of various kinds follow upon one another so thick and fast that one can hardly keep track of them. But that is just what the recital of Tenie Murphy, at the Minneapolis School of Music, Oratory and Dramatic Art, Tuesday night, amount



TENIE MURPHY.

ed to. It was practically Miss Murphy's debut, for, while she has appeared in public many times before, this is the first time she has ever given a formal program to which the audience was bidden as guests. The program follows:

Die Mainacht	Brahms
Sapphische Ode	Brahms
Schmerz	Strauss
Traum Durch die Dämmerung	Strauss
Verborgenheit	Wolf
Der Tod und das Mädchen	Schubert
Wienlied	Schubert

Der Erlkönig	Schubert
Violin—Scene from the Czarde	Hubay
Wanderers Nachtlied	Ferguson
Die Schlanke Wasserlilie	Ferguson
Der Brief	Ferguson
Des Mädchens Elfenraum	Ferguson
Ave Maria	Bach-Gounod

(Voice, violin, piano, organ.)

Lieti Signor	Meyerbeer
My Heart at Thy Sweet Voice	Saint-Saëns
Disappointed Serenader	Brahms
The Rosary	Nevin
The Years at the Spring	Beach

It is somewhat of a task to discuss a young singer of Miss Murphy's attainments in a program of this character without seeming too wildly enthusiastic or too severely critical, but in the writer's opinion we have to discuss an incipient operatic singer of the first magnitude, and so it would be quite natural to be very enthusiastic over her work. While Miss Murphy herself is one of the jolliest, care free young women in the Twin Cities, her voice makes her out to be a woman grown, who has tasted the cup of sorrow and who knows well the tragedy of life. There is in her beautiful voice a quality of tears that has its appeal to the human side of the listener and that will always hold an audience in closest attention, whether it be critical or otherwise. But in the matter of the interpretation of the above program, it seems almost too much to say that the writer has never heard the songs sung with more exquisite taste nor with a finer understanding of their poetic significance, yet less cannot be said, because, pupil though she is, Miss Murphy sings like an artist. Her voice is one of great range and power and her high notes have the clarion sound of a great artist, while her low notes are round and full, like Calvé in her prime. She was assisted in the above program by William MacPhail, violinist, and Donald N. Ferguson, pianist, singing four of Mr. Ferguson's songs. The writer would like to discuss at greater length these fine contributions to German lieder, but will defer that matter until some later opportunity. Miss Murphy's teacher is William H. Pontius, director of the department of music of the Minneapolis School of Music, Oratory and Dramatic Art. Mr. Pontius is well known as the teacher of several singers who have attained considerable prominence in the music centers of the East, among whom is Marion Green, of Chicago, who is making a tour with the Theodore Thomas Orchestra this spring. Mr. Pontius plans an operatic career for Miss Murphy and to that end she will leave for New York to continue her studies early in the fall.

Richard Czerwonky was soloist at the fourteenth "pop" concert of the Minneapolis Symphony Orchestra last Sunday, and he played the D'Ambrosio concerto as his principal number, giving Saint-Saëns "The Swan" for an encore. This is the first time the concerto has been heard here, but it is the hope of the writer that it will not be the last time, for certainly the concerto is a beautiful work and one that you might wish to hear frequently. It

was well played, too, and Mr. Czerwonky was deservedly given a dozen recalls. The balance of the program consisted of a "March Triomphale" by Mayr, overture to "Fingal's Cave," symphonic poem "The Moldau" by Smetana, "Piemontese Dance," No. 1, op. 31, Sinigaglia; ballet music from the pantomime "Les Petits Riens" by Mozart, and the Russian fantasy "Kamarinskaia" by Glinka. Mr. Oberhoffer's reading of "The Moldau" was particularly sympathetic.

There was no special soloist at the "pop" concert in St. Paul last Sunday, but there were short solos taken by Joseph Chabr, oboist, and Emilio Ganzerla, English hornist, that pleased the audience very much. The program was as follows:

Coronation march from The Prophet	Meyerbeer
Largo from New World symphony	Dvorak
March from Tannhäuser	Wagner
Serenade, op. 31	Selling
Rhapsody Espagnole	Chabrier
Overture to Mignon	Thomas
Canzonetta from violin concerto	Godard
Serenade from Scotch scenes	Godard
Pizzicato polka	Delibes
Waltz from the Vienna Woods	Strauss

The Godard canzonetta aroused a great deal of enthusiasm, and after the members of the string section had bowed their acknowledgment they were obliged to repeat the number, also the one following it.

During the playing of the "Piemontese Dance" and the Russian fantasy, a thought struck the writer and it will



WILLIAM H. PONTIUS.

be given here for what it is worth. Is it not possible that the lack of life in most of the so-called American music is due to the fact that the composers take themselves and their art too seriously? Is it necessary to invent a new theme every time you want to compose a work for orchestra? All the greatest composers of the old countries (Wagner excepted) have gone to the tunes of the people for their inspiration and much of the music that has been received with favor both at home and abroad is built up in the form of a potpourri or fantasy on popular themes. The writer would like to present the "Maple Leaf Rag" and "Hiawatha" to Signor Sinigaglia, or M. Glazounow, or Herr Reger, and see what they would make of them. It is a standing wager that they would produce something jolly, well orchestrated, polyphonic and thoroughly satisfying from the standpoint of music, and far more enjoyable than the dry-as-dust stuff that one occasionally

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hears from some serious American propagandist who gets his work performed out of courtesy (or to save profanity). There are even some composers in America who might do pretty well at the trick, if they tried. Take Julian Edwards and Reginald De Koven and Gustav Erlander, for example. They know the orchestra thoroughly and their heads are saturated with tone colors, they have invention to burn, but because they have written so much music that is beautiful and has become popular they are sentenced to the George M. Cohan class for life by the so-called American musicians who are producing reams and reams of rot with which to drive courteous conductors to the booby hatch. The moral of which is that a great deal more can be accomplished by getting right down on the ground among the people than by sitting on a cloud with your feet hinging over. In the words of Teresa Del Riego, "O Dry Those Tears."

Mrs. W. O. Fryberger gave an explanatory lecture on Smetana's "The Bartered Bride" before the Thursday Musical at the meeting this week. She was assisted by Jessie Ware Libby and Lois Tennant, pianists, who played the overture; Alberta Fisher Ruettell, soprano; Tenie Murphy, contralto; A. P. Kim, tenor; Joseph Granbeck, tenor; Maurice Edelsheim, baritone, who sang the principal solos and choruses, and Mrs. Frederick E. Church, pianist, who played the accompaniments.

The Brahms Quartet was advertised for the Miles Theater this week and out of curiosity the writer thought he would see what ten cent vaudevillians had to do with Brahms. And would you believe it, here were four young women who knew their business and were worthy of their name. They opened their act with a trio for piano, violin and cello, playing a couple of the Brahms Hungarian dances. This was followed by some Brahms songs accompanied by the trio of instruments, and then there were solos for violin and cello—transcriptions of Brahms' songs, save the Sarasate "Zigeunerweisen" played by the violinist. So there they were, serious young musicians appearing in low priced vaudeville, each one a splendid artist and spreading the cause of good music. Their names are: Bessie Führer, violinist; Lucy Führer, cellist; Betty Paterson, soprano; Henriette Thaxter, pianist.

The annual singing contest between Dovre Singing Society, John Tanning, director, and the Arpi Male Chorus, Hjalmar Nilsson, director, took place at the First Baptist Church, Wednesday night. The choruses were small, there being only twenty-two of the Arpis and twenty-four of the Doves, but they could sing. There were four songs in which the choruses were united and four in which they sang separately as contestants. It was all very beautiful work and the judges, E. V. Johnson, John Dahle and William H. Pontius, awarded the prize, the Sabon cup, to the Arpi chorus. Helga Jensen, violinist, added variety to the program with two solos.

On the evening of March 14 the Johnson School of Music will present Charles D. Ostergren in a violin recital at Handicraft Guild Hall. At this recital the St. Paul Quartet, assisted by Gustavus Johnson, pianist, will make its initial appearance, playing two interesting numbers which have never been heard here, the A major piano quintet of Saint-Saëns and a Servais duet for violin and cello on a theme by Beethoven. Practically the same program will be given in St. Paul on Friday evening, March 11, under the auspices of the St. Paul College of Music, of which Errico Sansone is the head. The St. Paul Quartet consists of Errico Sansone, first violin; Charles D.

Ostergren, second violin; Fram Anton Korb, viola, and Roberto Sansone, cello.

Aagot Julsrud, the young coloratura soprano of whom mention has been made before, gave a concert in Red Wing last Tuesday evening that was highly spoken of by the papers in that city. Miss Julsrud will give concerts in Duluth, Cannon Falls, Superior and several other cities of the State this spring. She was assisted in this concert by Frederic Southwick, tenor, and Professor La Villa, her teacher.

Julius Johnson, a pupil of Gustavus Johnson, is preparing a recital in which he will play exclusively compositions by his teacher, including the first movement of a piano concerto in D minor. Gustavus Johnson goes to Willmar on March 7 to play a recital in conjunction with Oliver Colbertson, one of Duluth's talented violinists.

Rehearsals are in progress for the second act of "Martha," which is to be given March 2 in the Y. M. C. A. auditorium by the pupils of Arthur Vogelsang of the Northwestern Conservatory. Ragnhild Holmquist will sing the role of Martha, Julia will be taken by Lillian Skinner, Lionel by B. Eugene Scott and Plunkett by Ray Moorehouse. Eva Higgins will be at the piano. The second part of the program, "Barbara," a drama, in one act, by Jerome K. Jerome, will be presented by pupils of Frederic Karf, under his direction. Those cast for the characters are Helen Vogelsang, Harriet Blixt, Bertel Meurling and Willard Webster.

On Tuesday evening, March 1, the pupils of Mr. and Mrs. Charles M. Holt, of the dramatic department of the Minneapolis School of Music, Oratory and Dramatic Art, will present "The Physician in Spite of Himself," a comedy by Molière, the greatest of all French dramatists. The story of the play is laid in France in 1650. It is a satire on the doctors of the time, and is full of humorous situations and witty lines. The chief character, a whimsical wood-chopper, who gulls the public as a doctor, will be played by Frank Ganley, who has appeared successfully in a number of important roles at the school during the past two years. The beautiful little one act romance "The Violin Maker of Cremona" will be given as a curtain raiser. Both plays will be appropriately costumed. Following is the full cast:

THE VIOLIN MAKER OF CREMONA.
A Romantic, One-Act Play by François Coppée.
Taddeo Ferrari (a master violin maker)Lyle Clement
Filippo (apprentice to Ferrari)Gerard Van Etten
Sandro (apprentice to Ferrari)Leslie Wilcox
Giannina (Ferrari's daughter)Gertrude Frambach
Scene—Cremona. Time—1750.

THE PHYSICIAN IN SPITE OF HIMSELF.
Comedy in Three Acts by Jean Baptiste Molière.
Sganarelle (Martine's husband)Frank Ganley
Martine (Sganarelle's wife)Macy Will
M. Robert (Sganarelle's neighbor)George Witt
Valere (Geronte's attendant)Leslie Wilcox
Lucas (Jacqueline's husband)Lyle Clement
Geronte (Lucinde's father)Gerard Van Etten
Jacqueline (Lucas' wife and nurse at Geronte's)Anna Fay
Lucinde (Geronte's daughter)Marie Foley
Leandre (Lucinde's lover)Leslie Wilcox
Thibaut (Perrin's father)George Witt
Perrin (a countryman, Thibaut's son)Harold Hawkins
Act I—A Forest.
Act II—Lawn in front of Geronte's house.
Act III—Same.
Time—1650.

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Olitzka's Boston Triumphs.

The following Boston criticisms tell of Rosa Olitzka's triumphs in recital with Mrs. Beach:

A large audience in Jordan Hall yesterday afternoon enjoyed a program of more than usual excellence. The eminent contralto, Rosa Olitzka, and our famous resident composer, Mrs. H. H. A. Beach, were the two artists appearing. The larger share of the numbers were given by Madame Olitzka, who was in good voice and evidently entirely in sympathy with the numbers she had chosen. The German school and Mrs. Beach's songs preponderated in these and the selections showed that Madame Olitzka is a musician of taste as well as a singer. The first vocal number, "Ah Mon Fils," from Meyerbeer's "Le Prophète," was given with just the dignity and sorrow that fitted the operatic situation of the afflicted mother. Many make this song too vehement, but this pitfall was avoided in this instance. . . . In Schubert's "Junge Nonne" the mighty climax was worked up to in most dramatic fashion, but to us the next Schubert number, "Die Stadt," was the greater work and the more expressively sung. . . . It was pleasant also to see that Madame Olitzka does not follow the latter-day fashion of ignoring Robert Franz, as great a vocal composer as Schubert, or Schumann, or Wolf, or Brahms. His one little "lied" was charmingly interpreted. It was one of the chief beauties of the program. A group of three songs by Mrs. Beach was perhaps the most interesting point of the concert. These three were "Ah Love, but a Day," "June" and "After." . . . An encore was obligatory and another of Mrs. Beach's songs was beautifully sung, "Where Did You Come from, Baby Dear?" In all her songs Madame Olitzka displayed surety of intonation, noble breadth in the lower register, and much dramatic power. . . . The last group of songs ended with a pastoral by Bizet, which was exceptionally interesting. It had considerable coloratura work and it reminded of some of the touches found in the music of "Carmen." It was sung by Madame Olitzka with especial brilliancy and resulted in another encore at the end of the program. It was pleasant to find that Madame Olitzka is more versatile than most opera singers, and were there a little closer union of her exceptionally broad lower register with the middle tones of her voice she would rank with the greatest contraltos. She has advanced greatly since she was heard in Boston in previous seasons. —Louis Elson, in the Boston Advertiser.

Rosa Olitzka and Mrs. H. H. A. Beach gave a joint recital at Jordan Hall yesterday afternoon. . . . Madame Olitzka is a singer of marked dramatic instinct, indicated in her fervid delivery of Fides' aria from "The Prophet." . . . There was also clear appreciation of quiet beauty in lyric phrase. The concluding measures of "Es hat die Rose" and of Grieg's lovely song, "Ein Schwann," proclaimed it. . . . The singer was particularly admirable for the beautiful color of her soft voice in the upper register. It was repeatedly an effective means of interpretation during the afternoon.—Boston Globe.

Rosa Olitzka, the distinguished contralto of the Boston Opera Company, gave a recital at Jordan Hall yesterday afternoon, with the assistance of Mrs. H. H. A. Beach, the Boston composer and pianist. Madame Olitzka offered an unusually varied program, including songs seldom heard, by Bungert and Sommer, and also paying tribute to Mrs. Beach by singing three of her songs, "Ah, Love, but a Day," "June" and "After." In all the singer showed again her well-known beauty of voice and style, her consummate skill and her remarkable musical intelligence. As a lieder singer, Madame Olitzka today is without many rivals. Her success was first made on the concert stage and there her talent shines now as brilliantly as ever.—Boston Journal.

Heinrich Meyn Sings for Charity.

No singer before the American public has given more of his valuable time "for charity's sake" than Heinrich Meyn. Numerous hospitals and other charities have benefited by his liberality. Mr. Meyn has consented to sing for five hundred poor but deserving young men at the Bowery Mission next Tuesday night, in a program of songs, in English, and with one exception from the pens of American composers.

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NEW YORK, February 28, 1910.

Zilpha Barnes Wood issued cards to meet John S. Van Cleve, the blind musician and critic, formerly of Cincinnati, Sunday evening. A large gathering marked the affair, the guest of honor being in his brightest mood. He played his own piano sonata and read an original poem, and interest in both was great and genuine. Mary Hraha, soprano, and Mrs. Richardson, alto, both pupils of Madame Wood, sang effectively; May Nevin Smith, soprano; Nicola Thomas, violinist; Marcus Kellerman, baritone, and Henry Steigner, reader, were on the entertaining program. Mrs. Wood's pupils, Craig Campbell, leading tenor of the "Love Cure" company, and Leona Watson, of "The Climax" company, are spreading her reputation over the land. The latter began with her in Cincinnati, and press notices covering her appearances under Mrs. Wood are on file.

Emma Thursby's last Friday musical reception was attended by a large number of people, Madame Galski being guest of honor. Cadman's Indian songs were sung by Frederick Gunster; Anita Parker and Miss Lansing gave great pleasure; Nicola Thomas played artistic violin solos; the Manhattan Ladies' Quartet sang delightfully. On request of Madame Galski, Bogea Oumiroff, Bohemian baritone, gave several songs in inimitable style, playing his own accompaniments. Among those present were M. de Seguro, Mrs. Milward Adams, Mrs. Charles Deering, Ambassador Jonkheer J. Landon, of Holland, Messrs. Asai and Imanishi, natives of Japan; August Franzen, Mrs. Archibald, Henri Garian, Mrs. Ceballos, Mrs. William R. Chapman, Madame Ohrstrom-Renard, Mrs. Dellenbaugh, Josephine Hauser, Mrs. Ernest Thompson Seton, Mrs. William Gaynor, Mr. and Mrs. Albert J. Weber.

Parson Price's actor-pupil, William J. Kelly, has a fine baritone voice, which he used to good advantage before an audience of 1,200 people, Hotel Astor, February 20. He is in the Belasco Company, having a leading part in "The Lily," and at the affair mentioned made a special hit with Fitzgerald's "Top o' the Mornin'." Clarence Templeton is another Price pupil, possessing a tenor voice of fine quality; he sang "Hosanna to the Son of David"

in the Keyport Presbyterian Church recently, the Keyport Weekly making special mention of it.

Samuel Ollstein, violinist, pupil of von Ende, played solos and an obligato for Harriet Barkley Riesberg at the annual meeting of the Central Baptist Church, February 25. Without previous experience, he played a most acceptable obligato, and his solos were done with taste and expression. It is prophesied he will become successor to Kotlarsky. Mrs. Riesberg sang songs by Bartlett, Strauss and Mrs. Beach; she is a favorite with this congregation, singing there only occasionally, however.

John Cushing, organist of Calvary Church, Fourth avenue and Twenty-first street, began a series of three organ recitals February 24, when he played various works by modern French composers. He literally "makes the organ talk," playing with exceeding spirit. Lloyd Rand, tenor, sang twice. The next recital takes place Thursday, March 10, Elizabeth Schaup, soprano; and the last on Tuesday, March 22, both at 3.30 p. m.

Adah C. Hussey, the contralto, has been engaged for the Paterson May Festival, appearing with Nordica and others. Other dates for the immediate future are "The Elijah," Amherst; with the Liederkrantz, Detroit Mich.; with the McIntire Trio, Lakewood, N. J.; in Toledo and Jersey City. When on tour with the Oratorio Quartet last autumn she sang in Boise City, Idaho, and this is from The Statesman:

Miss Hussey was delightful. She sang "O Don Fatale" with great feeling, and proved popular in quartets. Her tones are pure and even, and she has an admirable stage presence.

The gathering of members of the National Association of Organists, Mark Andrews, president, at the Tali Esen Morgan studios, 1947 Broadway, February 26, was marked by goodly numbers and much interest. The association is now getting ready for a vigorous campaign, Christmas duties having caused a temporary lull. Following the business conference refreshments were served.

Clara E. Thoms' attractive young pupil, Florence Reid, is playing Mildred in Savage's "The Love Cure" Company, in Chicago. George McGarry, baritone, frequently mentioned as another Thoms pupil, made his Chicago debut at the new La Salle Hotel February 25, an orchestra of eighteen pieces accompanying him. He may be abroad this spring, appearing in London concerts.

Francis Motley appeared as Plunkett in "Martha," at Brooklyn, recently, making a hit, because of his fine sing-

ing and unctuous acting. He is especially associated in the public mind with Mephistopheles in Gounod's "Faust," but is equally enjoyable in "Martha."

Hans Letz, violinist, has accepted the position of second concertmaster of the Chicago Theodore Thomas Orchestra, leaving New York at once to assume his duties. In the short time of his residence here Mr. Letz has become well known, playing as soloist, as leading violinist, member of the McIntire Trio, with Geraldine Morgan-Roeder, and having many pupils. He will be a decided acquisition to Chicago.

Hallett Gilbert's songs were sung by pupils of Mr. Warford at the latter's studio. Six singers took part, Alice Gregory, Mesdames de Perris and Greenleaf Smith, sopranos; Margaret Sommer, Mary Handel, altos; Mrs. Gilbert assisted in recitations.

Pupils of Perry Averill have obtained excellent church positions, among them Alice Mertens, of Bridgeport, who will sing in the Classon Avenue Presbyterian Church, Brooklyn; Elizabeth de Cant, soprano, who will sing in a Plainfield church.

Beatrice Eberhard's piano and violin pupils will unite in a recital at the Waldorf-Astoria Hotel March 8. The primary and intermediate grades only will be represented. The advanced pupils' recital is set for May 3.

John W. Nicholls, tenor, is to be tenor soloist at the Flatbush Dutch Reformed Church, Brooklyn, after May 1. He is also tenor soloist of Temple Israel, Harlem, and sings Sunday afternoons at Columbia University, St. Paul's Chapel.

The annual president's reception, Women's Philharmonic Society, to Amy Fay, as usual, is planned for Saturday evening, March 5, Chamber Music Hall. On the program are soloists, the Philharmonic Chorus (Mrs. Speke-Seeley, conductor) and the Women's Philharmonic Orchestra, Marguerite Moore, conductor.

Moritz E. Schwarz's organ recital program at Trinity Church, Wednesday, March 2, 3.30 o'clock: suite for organ, Bartlett; violin solo, "Largo," Handel, Ernest Russell; fantasia in G, Bach; minuet and trio, Faulkes; violin solo, "To A Wild Rose," MacDowell; religious march, Guilman.

"The Butterflies," comedy in three acts, by Henry Guy Carleton; "The Dowager," a comedy in one act, by Charles Matthews, constitute the make-up of the program of the fifth matinee to be given by the American Academy

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Rossini's "Stabat Mater" will be sung at the Central Baptist Church, 222 West Forty-second street, the coming Sunday evening, March 6, F. W. Riesberg, organist and choirmaster. The soloists will be Mary Helen Howe, soprano; Elizabeth Ehrgott, alto; C. R. Platt, tenor, and Edward G. Powell, bass. Arthur Wilde, cellist, will assist.

Mrs. Herman George Friedman (Emma A. Dambmann), the contralto, has settled her suit against the Metropolitan Street Railway Company, after eleven years' delay. She was at home Fridays in January and February.

Madame Marya Blazewicz gave a musicale in an uptown hall Wednesday night of last week, at which she and a number of her pupils were assisted by several artists. Gabriole Claus, dramatic soprano, sang an aria from "Aida" and was obliged to add several encores. Valentine Fernckes, tenor, sang the "Prize Song" from "Die Meistersinger." Jacques Gottlieb, a talented violinist, played an andante by De Beriot and "Obertas" by Wieniawski. Among Madame Blazewicz's pupils who distinguished themselves were Madame M. de Scheda (who played two numbers by Madame Blazewicz, a mazurka and an etude); Linette Gottlieb, who played Chopin's second scherzo. A. A. Adler played Liszt's second rhapsody brilliantly. Madame Blazewicz closed the program with a performance of a fantasia by herself on Chopin's "Maiden's Wish," and several other numbers. Many flowers were presented to the gifted composer-pianist and teacher. After the musicale a reception was held. Among the guests were Alexander Birnbaum, the musical director from Berlin, and George Humphreys.

Successful Baernstein-Regneas Pupils.

The success of the Baernstein-Regneas pupils continues, for wherever they appear both press and public are generous in their praise of the perfect vocal method and artistic style exhibited.

Helen Goff-Joubert, after a tour of about twenty concerts during January, appeared at two important concerts in Santa Barbara and San Diego, Cal., during the first week in February assisted by the well known artist, Heraldi. During the present month she will appear in ten concerts in the State of Arizona. Miss Goff-Joubert's tour will not close until the end of April, when she returns to New York to resume her work with Baernstein-Regneas.

Gunsbourg's opera, "The Old Eagle" (based on a Gorky tale), met with success in Cologne.

Oumiroff's Busy Lenten Season.

Bogea Oumiroff, the Bohemian baritone, finds the Lenten season an extremely busy one. Private musicales at some of New York's most fashionable homes, where special programs suited to the season are given, have been frequent since his return from Europe. In all of these, Benvenuto Socias, the Spanish pianist, was the accompanist. Mr. Oumiroff's programs invariably are both individual and distinctive, in fact with him the making of programs is an art. Not only do his selections afford a delightful range of contrast for his voice and his art, but the style, type and theme of the songs are carefully considered, so that when encores are demanded, which is usually the case, the audience is never wearied either of the singer or the songs. The cult of music is one that is closely followed by many of New York's wealthiest women, and request songs are numerous. Mr. Oumiroff is now arranging for private patrons a series of musicales devoted to request programs.

During the past two weeks Mr. Oumiroff has appeared at Jersey City and Vassar College, also filling a number of private engagements. The Easter season promises to be fully as busy, and Mr. Oumiroff will have most, if not all, of his time occupied until his departure for his annual spring season in London and Paris.

Mr. Oumiroff scored a fine success at his appearance recently in Jersey City at the concert given by the Jersey City Woman's College Club. Mr. Oumiroff gave one of his characteristic programs, in which French, German, Italian and Slavonic songs appeared. His accompanist, Benvenuto Socias, shared in the applause that greeted the French, German and Italian songs; while for the Slavonic group Mr. Oumiroff played his own accompaniments, winning prolonged applause and being compelled to grant encore after encore.

It is quite in order to quote from a letter which Professor Gow of Vassar College recently wrote to Manager Hanson after the appearance of Mr. Oumiroff at one of the famous Vassar concerts, which reads:

The recital by M. Oumiroff was delightful from the first note to last. I have seldom heard so artistic a performance. And Socias is as perfect as an accompanist as Oumiroff is as a singer. They took their audience by storm.

You will receive a check from the college treasurer directly, and I never ordered one paid with more good will.

Cordially yours,

(Signed) Geo. C. Gow.

Oumiroff has left behind a similar feeling wherever he has sung during his short season, and it is to be regretted that this artist has not been heard more often in public recital in New York. Though booked to leave for Paris a fortnight hence in consequence of the many demands for his services which have come in for the post-Easter season, Mr. Oumiroff is contemplating the prolonging of his stay.

In his own special singing of the Slovak songs of his own country he probably stands alone. Others may sing them, but not with the finesse and charm with which Oumiroff characterizes them. It is not only in the Slovak songs that he has made such an impression, but also in the French chansons and lighter songs of the German lyrics.

Cora Eugenia Guild in New Jersey.

Cora Eugenia Guild, the soprano, has been busy of late, as soloist, in the two recent performances of "Elijah" at William C. Carl's church, Mendelssohn's "Hear My Prayer," the soprano solo of which is one of Miss Guild's finest achievements; the Elks' memorial, Hackensack (re-engagement), and at concerts and musicales. Following are two press notices:

Miss Guild, the talented soprano who has delighted our audiences before, sang "Angels Ever Bright and Fair" and "O For the Wings of a Dove."—Hackensack Evening Record.

Miss Guild sang "O Dry Those Tears" with all the simplicity of manner of the true artist, playing her own accompaniment. Possessed of a voice of remarkable quality of tone and strength, enunciating clearly, her hearers, charmed, demanded more, and she sang "Irish Love Song." . . . Charlotte Deming's "To You," written for Miss Guild, a dainty little song, came next. . . . She closed the program with the vivacious waltz song "Carmena," and left a delightful impression with her listeners in the encores she graciously gave, Browning's "Song of Pippa."—Elizabeth Daily Journal.

Mary Havens Mills a Director.

The Genesee Wesleyan Seminary at Lima, N. Y., has elected Mary Havens Mills as director of the School of Music, including both instrumental and vocal. The school has a larger enrollment of students this year than any previous year and required the services of three assistants. The first graduate recital was given on February 8 by Anna Rebecca Wellman, violinist, assisted by Mrs. Arthur Thompson Jolley, soprano, and Etta Smith Snyder, of the faculty. Miss Wellman played among other pieces, a Grieg sonata and the "Ballade et Polonaise" by Vieuxtemps. There will be seven more such recitals during the year.

Grand Opera Matinee Concert.

A grand opera matinee concert will be given for the benefit of the Morningside Milk Dispensary, at the Belasco Theater tomorrow, Thursday, afternoon, at 2.30 p. m. The following artists will appear: David Bispham, Alma Webster Powell, Beatrice Bowman, Margaret C. Dunlap, Giacinta della Rocco, Rita Fornia, Berrick von Norden, Griffith Hughes, Andre Sarto and Howard Davis. At the piano, Woodruff Rogers and Otto L. Fisher.

Misses Bowman and Dunlap and Messrs. Sarto, Davis and Fisher are under the management of Antonia Sawyer.

Frank Ormsby to Sing at Rockefeller's Church.

Frank Ormsby, the tenor, has been engaged as a soloist for the quartet at the Fifth Avenue Baptist Church, New York City. This is the church where John D. Rockefeller and his family attend. Mr. Ormsby's engagement begins with the new choir year, May 1.

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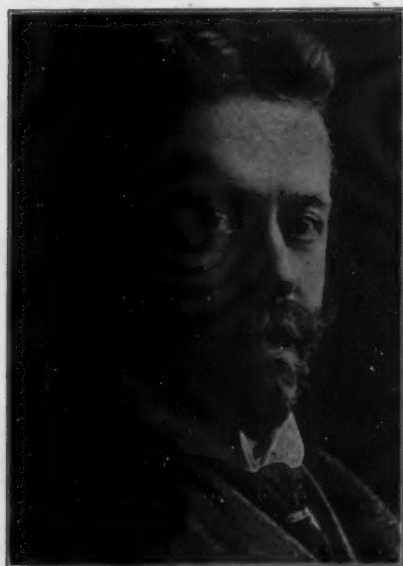
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SAN FRANCISCO, Cal., February 21, 1910.

The Garrick Theater, crowded to the doors and a large number of seats occupied on the stage, represented the best proof of Madame Schumann-Heink's popularity as well as the real appreciation of her peerless standing as an artist when she appeared at the first of a series of three concerts in San Francisco on Sunday, February 13. The second and third of the series took place on Thursday evening in the Garrick Theater, and on Sunday, February 20, in Dreamland Ring. In both cases the houses were sold out. Katherine Hoffman is an accompanist worthy of the great contralto. Every singer knows how difficult it is to find an accompanist possessed of all the necessary qualities. Mrs. Hoffman is certainly gifted with all of them. Madame Schumann-Heink began her second concert with an aria from the opera "Otello" by Verdi, instead of recitative and aria from the opera "Titus" by Mozart, thus complying with numerous requests. "Der Doppelgänger" and "Erk König" by Schubert, "Befreit" and "Heimliche Aufforderung" by Strauss, formed the climax of art and interpretation. These songs disclosed her great versatility, colossal range, wonderful training, dramatic intensity, as well as the fact that she puts into the interpretation of every number the best of human feelings. The brilliance of Schumann-Heink's art was never shown to better advantage than it was in her third concert, yesterday, when she sang in succession four great arias from the operas "Mitrane" by Rossi, "Sapho" by Gounod, "Mignon" by Thomas and "Samson and Delilah" by Saint-Saëns, thus showing her peerless standing as an opera singer. "Kennst du das Land wo die Zitronen blüh'n" was impetuously applauded and repeated. The rest of the program was made up from songs by Beethoven, Schubert, Franz, Brahms, Wolff, Chadwick and Beach, each one being a perfect gem. The ovation tendered to the diva after Chadwick's "Danza" was so overwhelming that Madame Schumann-Heink was forced to sing a final encore, "Summ, Summ, der Sandmann kommt."

Georg Krüger, the distinguished piano virtuoso, who was presented to the music lovers of Oakland, Berkeley and Alameda in a recital at Ebell Hall, Oakland, on February 17, under the auspices of the California Conservatory of Music of San Francisco and Oakland, is an artist of taste. The performance of the first number of his program, prelude and fugue, A minor, by Bach-Liszt, showed Krüger to be a master on the piano. The rendition of Chopin's nocturne, op. 15, was a gem of poetry, while in the same composer's polonaise, op. 53, he displayed magnetism, temperament, finished technique and rare interpretative skill. A new and interesting feature was the composition by Dal Young, "Melodies d'une Vie Heureuse." Henselt's "Si oiseau j'étais" was played with that grace and sparkling ease which are some of Krüger's characteristics. In the "Etude de Concert" by Groendahl, Krüger showed deep sentiment and rare delicacy

of touch. The enormous difficulties of Rubinstein's "Etude de Concert" did not seem to exist for the artist. He electrified the audience by the execution of that composition, in which he displayed a wonderful wrist staccato. Mr. Krüger will appear in concert in San Francisco during the next month.

E. HORSTMANN.

California Ovations for Schumann-Heink.

Ernestine Schumann-Heink still continues to draw enormous audiences in California, as the following notices show:

GREAT CONTRALTO DRAWS BIG CROWD.

There is no singer like Schumann-Heink! Five arias from five operas were presented, not to mention Schubert's dramatic "Die Allmacht" and other examples of German songs. Only a consummate mistress of vocal resources could have succeeded in so great a lyric undertaking. What she sings becomes standard and a basis with which to measure the worth of others' art. And as to her ability to move and thrill, there is no other woman on the concert stage who has it in equal degree with her.—San Francisco Call, February 14, 1910.

SCHUMANN-HEINK'S WARM RECEPTION.

Hundreds were obliged to stand, and many regarded themselves fortunate to have the seating privileges afforded on the stage. It should be asked why Madame Schumann-Heink is the most beloved of singers, the answer is that it is because of the wondrous warmth of her singing. Throughout the recital she portrayed the various emotions from the highly dramatic to the highly humorous, and in all she was a queen of musical art. The Waltraute scene from "Götterdämmerung" was sung with a towering dramatic strength, as was also "Die Allmacht" of Schubert, to which, it seems, no other woman can do justice. Her voice is glorious here, and surely preaches a sermon. What a satisfaction it was, too, to know that the glorious voice still is at its best!—San Francisco Chronicle, February 14, 1910.

SAN JOSE'S OVATION TO SCHUMANN-HEINK.

The Schumann-Heink concert last evening was the full success which The Mercury anticipated, and which it deserved to be. The audience was perhaps the largest ever seen in this city.—San Jose Mercury, February 5, 1910.

MADAME SCHUMANN-HEINK IN GRAND SONG RECITAL.

It is probable that the Victory Theater has never held so many people as were present last evening to greet Madame Schumann-Heink, the world's greatest dramatic contralto. Possessed of a voice of rare charm, great power and sweetness, it is not surprising that Madame Schumann-Heink took her audience by storm. Cadenzas and trills were introduced with great effect, the coloratura of the singer being extraordinary in a voice billed as contralto, and yet which soars to soprano heights with the perfect ease which is the essence of all art. What a lesson to vocal pupils!—San Jose Mercury, February 5, 1910.

SCHUMANN-HEINK IS A GREAT ARTIST.

The art of Madame Schumann-Heink precludes the possibility of comparison, as it is not fashioned after that of any other singer, and is likewise itself inimitable. She has ever held before her the highest ideal, and never for a moment faltered in her earnest and indefatigable efforts to attain and maintain that conception. What has been the superb result of this attitude is revealed by the almost unprecedented success of her career. Her rich, sonorous contralto notes have vibrated through the hearts of countless thousands, putting them for the time being in touch with the infinite, and leaving a memory that would linger as long as life. What more than this can we ask of any one?—San Jose, Cal., Times, February 5, 1910.

SCHUMANN-HEINK IS GREATEST OF SINGERS.

Of all singers Madame Schumann-Heink has the least limitations. She is bounded only by being human, and human she is, most delightfully. Yesterday afternoon's program at the Garrick Theater was a tour de force. It comprised every musical mood and showed the remarkable woman equal to all demands made on her. Always the great big voice responded to the will, and the effect was an afternoon full of rare sensations.—San Francisco Bulletin, February 14, 1910.

STAGE, ALSO, IS FILLED TO HEAR GREAT CONTRALTO.

Madame Schumann-Heink, queen of contraltos, drew a standing room only audience to the Garrick Theater at Sunday's first concert, and eager, insistent auditors even took places on the stage to hear,

even though they could not see, the songbird. Five arias from five operas were presented—a tremendous amount of vocal work for an ordinary woman, but the singer threw her interesting, womanly personality into it all and smiled. Europe's favorite and America's own by adoption—she has just bought a ranch in Southern California—Madame Schumann-Heink put her auditors in sympathy with her at once by her intense humanity as well as her sympathetic voice.—San Francisco Evening Post, February 14, 1910.

THROUGH ENTHRALLED BY SCHUMANN-HEINK.

Madame Schumann-Heink, the world favorite among contraltos, not only held her place in San Francisco's affection yesterday; she made that place more secure than ever. The audience that greeted her at the Garrick was the biggest that has attended any first performance since the previous visit of this same singer. After the concert a crowd of 300 men and women waited a quarter of an hour about the stage entrance to obtain a close glimpse of the contralto, and two policemen were needed to clear the way to the carriage. The program of the songs to which more than 2,000 persons listened was a big one for any woman to attempt. Madame Schumann-Heink, however, sang with all her accustomed art and rich vocal display, going through the whole range of song and carrying her audience with her at the topmost degree of enthusiasm.—San Francisco Examiner, February 14, 1910.

Lulu Jones Downing Compositions.

Lulu Jones Downing, the talented Chicago composer, whose songs are being sung by a number of prominent artists, has just returned from a most successful tournee through Indiana. She appeared on programs made up entirely of her own works to which she furnished the accompaniments, thereby bringing out the true message of her songs. The following press notices testify as to the high esteem in which her songs were regarded:

The musical and social affair of the week was the musicale given by Lulu Jones Downing, of Chicago, in the rooms of the Starr Piano Company, under the auspices of the Musical Study Club, the audience being made up of the leaders in the musical and social life of the town. Mrs. Downing, known as one of the most accomplished interpretative musicians Richmond has ever heard, appeared with éclat as a composer; her creative output being reminiscent of her personality and possessing a certain elusive and haunting charm, a sort of staccato rhythm, if it might so be put, all intensely lyrical and yet paradoxically with a birdlike alertness of quality. "Evening Song," sung by Mrs. Earhart, was entirely Mrs. Downing's own, both words and music, making an exquisite appeal.—Richmond, Ind., Paper.

The guest afternoon which was given yesterday afternoon by the Morning Musical was more than appreciated by the hundreds of ladies who filled the hall. Mrs. Downing has become a well known figure in the musical world, as her songs are among the most charming compositions for soloists, and her appearance yesterday was greeted with unbounded enthusiasm. Among the loveliest of the entire group were several that will ever cling in memory. "An Evening Song" and "Life's Twilight" filled the heart with rest, while "Sad Memories" stirred the audience with an indescribable feeling. "Somewhere" was perhaps the most intense, while "Apparitions" called forth an expression of gratitude from the audience for both composer and song. "Violets" and "Only a Rose" were the gayest of the group and struck a responsive chord which called forth spontaneous applause, which grew until Mrs. Bond responded with an encore of the charming "Violets" again.—Fort Wayne News.

She is as dainty in appearance as her songs are in conception, and she put into their accompaniment her own indefinable charm. Of the eleven compositions that ran the gamut of grave and gay, dark and bright, "Somewhere" was perhaps the most intense in its expression of religious trust. "Apparitions," music set to Browning's words, was another of elusive charm, while "Only a Rose" struck a note that met with instant response from the audience, and in this song composer and singer were at their best.—Fort Wayne Journal Gazette.

As an artist lives in and loves his work and as a mother loves her child, Mrs. Downing loves these artistic thought expressions she has created. Her interpretation, as she played the accompaniments, was full of the thought they each conveyed. The songs are delightful in their first presentation, but, like beautiful pictures, their charm grows as one becomes more familiar with them. The members of the Musicales were unanimous in their expressions of appreciation of pleasure in the program.—Muncie Star.

Mrs. Downing's compositions are gaining a wide hearing and are being sung by such artists as Sybil Sammis, Thomas MacBurney, Alfred H. Bergen and others. In the songs Mrs. Downing has selected the words from various poets and sought to make her music represent them both in the song and the accompaniment. Among the most notable successes of the program were "Apparitions," words by Browning, and "Violets," "Evening Song" and "Only a Rose." Mrs. Downing played all of the accompaniments, showing herself to be a pianist of ability, and she also played an instrumental number of her own, a prelude in C sharp minor.—Indianapolis Star.

Prochazka's fairy opera, "Das Glück," met with success at Dessau.

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TWO BOSTON SYMPHONY CONCERTS.

Two concerts were given at Carnegie Hall last week by the Boston Symphony Orchestra, with these programs:

THURSDAY EVENING, FEBRUARY 24.

Unfinished Symphony Schubert
Double concerto for violin and cello Brahms
Symphonic poem, The Island of the Dead Rachmaninoff
Prelude, Meistersinger Wagner

SATURDAY AFTERNOON, FEBRUARY 26.

Rustic Wedding symphony Goldmark
Thus Spake Zarathustra Strauss
Prelude and finale, Tristan and Isolde Wagner

With the exception of Rachmaninoff's tone poem, which

was reviewed at length in THE MUSICAL COURIER when that work had its European première, the foregoing programs of the Boston Symphony Orchestra offered nothing in the way of real or quasi novelty. The organization itself played with all its customary finish of execution and polish of tone and phrasing. THE MUSICAL COURIER has expatiated so often upon those virtues that it will give the hard worked terminology of musical praise a rest on this occasion, and let the programs stand as sole record of an evening's and an afternoon's rare orchestral enjoyment. This is musical criticism made easy for the concert worn reporter.

Gisela Weber in Buffalo and Canada.

Gisela Weber, the American violinist, continues to receive only the most eloquent criticisms. She has played at numerous concerts since the New Year. A few weeks ago THE MUSICAL COURIER published a page of press notices on the concert performances of this gifted artist. Today, reviews of her playing in Buffalo, N. Y., and Toronto and Ottawa, Canada, are appended:

GISELA WEBER GIVES PLEASING PROGRAM.

Violinist's Playing Delights Large Audience at the Twentieth Century Club—Satisfactory Work of Pianists.

At the Twentieth Century Club last evening, Gisela Weber, a violinist new to Buffalo, gave a recital before a good sized audience. The artist was assisted by Madame Holmes Thomas at the piano, and Aline Fredin acted as accompanist. Madame Weber used a genuine Stradivarius, from which instrument she drew a beautiful rich tone. Her program included the sonata in D major by Handel, as well as the taxing Brahms sonata in A major. In these two heavier numbers she demonstrated her abilities as a violinist of the modern school and displayed a well-grounded technique and refinement which revealed itself best in the sonata by Handel, certain movement in the adagio being of rare beauty of tone and full of poetic feeling. In the Brahms number Madame Weber at times fully expressed its many hued variety, and a certain luminosity of tone that lent a charm to its interpretation. Three short numbers that were enjoyable were "Romanza" by Svendsen, a Bach air and a minuet by Mozart, all of which found favor with the audience. "La Folia," by Corelli, with its variations, offered ample opportunity for the artist's versatility, while the excellence of her bowing was a notable feature of all her interpretations. Madame Weber was warmly received, and at the close of the program was recalled to bow her acknowledgments.—Buffalo Enquirer, February 11, 1910.

RAREST GENIUS SHOWN BY GISELA WEBER WITH A GENUINE STRAD.

Famous Violin Artist Delighted Appreciative Audience with Program of Beautiful Selections.

Madame Weber's interpretation was that of the serious, earnest student. There was mastery of technique, distinct intonation and a splendid command of an expression that was wide in its range. She plays with certainty, with strength and with a certain command, which leaves with the listener the feeling that her mastery of the instrument is unerring. Notwithstanding the seriousness of her interpretation, there was a fluidity of tone expression, poetical in the extreme. The Brahms sonata demanded all the sympathy and delicacy of the accompanist, Madame Thomas, and she was thoroughly satisfactory and acceptable. Madame Weber came under the local management of Louis W. Gay.—Buffalo Times.

Madame Weber possesses certain qualities which make her playing quite individual, and her program was made up of numbers which brought out these individual qualities prominently, thereby justifying the wisdom of her selections. She possesses a broad tone with plenty of sonority and a wealth of technique. There is a musical abandon in her playing that shows genius and she plays with a fervor and a glow that clearly indicate her musicianship. In the opening number, sonata by Handel, she played with a pure tone throughout and her attacks were absolute. The pleasing melody of the largetto she played with a fine singing tone and the allegro was taken at a good tempo, yet every note was played with clearness and purity of tone. The sonata by Brahms was, no doubt, the best number on the program, and the audience appreciated the efforts of the artist in this number. Madame Weber

played "La Folia," by Corelli; "Romanza," Svendsen; air on the G string, Bach, and a charming minuet, by Mozart. In these four solo numbers she exhibited all her finesse of feeling and technical ability.—Buffalo Commercial.

Madame Weber is a classical interpreter rather than a virtuoso type. She has a most attractive stage presence, which goes some distance even when a performer is mediocre, and Madame Weber is very far from that. Her program was a severely classical one, and she played it with an authority, a full sweep of the bowing arm that stamped her at once as an artist of power and distinction. Her tone is rich and satisfying and has an impressive largeness about it. She plays with rare smoothness and with adequate warmth. Her first number was Handel's sonata. She played the old fashioned florid passages of the earlier movements with grace and ease, and gave a most tender and satisfying rendering of the delicate largetto. Of rare technical interest was her rendering of the "Variations Serieuse" of Corelli. These include a sustained cadenza, in which she exhibited a tone of organic breadth and fullness. The same qualities of felicity, dignity and power stamped her interpretations of the balance of her program, which included the famous air by Bach and the Brahms sonata in A major.—Toronto Mail and Empire, February 10, 1910.

Gisela Weber, a solo violinist of sterling technical equipment, and the producer of a fine, broad, sympathetic tone, gave a recital last night at the Conservatory Music Hall. Her program included Handel's sonata in D major and the Brahms sonata in A major, with Madame Holmes Thomas at the piano, and as solos with accompaniment Corelli's "La Folia," Svendsen's "Romanza," the Bach aria for the G string and the minuet from Mozart's "Divertimento." In all of these she showed distinction of interpretation with temperamental individuality.—Toronto Globe.

Because of her masterly technique, sympathetic interpretation and brilliant rendering, Gisela Weber, violinist, delighted a fashionable and critical audience at St. Patrick's Hall last night. Miss Weber's artistic attainment is of the highest order, and she possesses also a charming personality and refreshing manner. Through the difficult passages of a varied and exacting program, Miss Weber conducted her delighted audience, each number eliciting the same sympathetic response. Her selections included the works of Handel, Bach, Mozart, Brahms and Corelli. In largetto by Handel, Miss Weber's skilful technique and artistic interpretation was especially illustrated.—Ottawa Free Press, February 15, 1910.

The largest audience to greet an instrumentalist in St. Patrick's Hall was that last evening when an appreciative and fashionable gathering heard the well known violinist, Gisela Weber, of New York, and judging from the reception accorded the artist a cordial welcome will await her on any future visit to the capital. Mrs. Weber proved herself an accomplished as well as talented player, and while her playing was brilliant it was characterized by an almost absolute pitch and broadness and sympathy of tone. The player's technique and mastery of her instrument was evident throughout, and in all her selections an ease and grace added not a little to the charm and subtle quality of her rendition of the classical selections, awakening warm appreciation and applause from the audience, which included most of the capital's musical authorities and critics. Her program included a group of Handel's sonatas in

D major, adagio, allegro, largetto allegro, and a group of Brahms in A major, andante, tranquille, vivace, andante, vivace piu, andante, a romanza by Svendsen, air by Bach, minuet by Mozart, and "La Folia" by Corelli.—Ottawa Evening Journal.

Clarence Adler as Soloist.

Clarence Adler appeared recently in recital and as soloist with the Flonzaley Quartet. A few press notices follow:

The members of the quartet were as enthusiastic in their applause as the audience, and almost obliged Mr. Adler to respond to an encore when the modest young man was content to bow and bow again his acknowledgments after his piano solo. Mr. Adler gave evidence of excellent taste in his selection of piano numbers, playing only such numbers as would fit into the artistic program the Flonzaley's had already announced.—Columbus Herald-Dispatch, February 13, 1910.

Mr. Adler plays with enthusiasm and a generally round and musical tone. That he possesses dextrous fingers was shown by his rapid execution in the Kullak octave study. In the Schubert impromptu he gave evidence of genuine musical feeling, and this selection was enthusiastically applauded.—Ohio State Journal, February 13, 1910.

In summing up the program and performance as a whole, it is, perhaps permissible to say that no pianist surpassing Mr. Adler has ever appeared before a Huntington audience.—The Huntington Herald-Dispatch.

Positions for Carl Pupils.

Arthur H. Arneke, a pupil of William C. Carl, and post-graduate of the Guilman Organ School, has signed with Dean Harper as head of the piano and organ department at the Lawrence Conservatory of Music, Appleton, Wis., for next year. The offer made by Dean Harper was a flattering one and advantageous in many ways. Mr. Arneke will enter upon his duties at the Conservatory early in September.

Another Carl pupil who is having eminent success in school work is Frederic Arthur Mets, who for the past three years has been head of the music department in Centenary Collegiate Institute, Hackettstown, N. J. Mr. Mets is a postgraduate of the Guilman Organ School and a brilliant performer. Since his advent at the Institute the grade of work has been enlarged and the standards raised to a large degree.

W. Ralph Cox, of the class of '08, gave a successful recital in the Thirteenth Street Presbyterian Church, of which he is organist and choirmaster, last week; and Prue Robinson Baird played a recital under the auspices of the American Guild of Organists, last Friday evening in the Metropolitan Temple, New York, before a large and enthusiastic audience.

Eugene C. Morris has been engaged as organist and choirmaster of Grace Presbyterian Church, Brooklyn, beginning May 1, and Trolle Rees has been engaged as organist and choir director at the Fort Washington Reformed Church, New York City, and has already begun his duties there.

Mr. Carl has been very happy this season in placing a large number of students and securing excellent positions for them. Committees are in constant communication with him and several other important engagements are now being definitely settled upon.

Harry Oliver Hirt, who for the past two years has officiated at the Bloomingdale Reformed Church, New York City, has been engaged for the Classon Avenue Presbyterian Church, Brooklyn, at a large increase of salary.

Harold Vincent Milligan has signed a new contract at the Rutgers Presbyterian Church, New York, with a raise of salary. Mr. Milligan will give a recital under the auspices of the American Guild of Organists, Monday, March 14, at 8:15 o'clock in Rutgers Church.

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BOSTON, February 26, 1910.

Gustav Mahler and the Philharmonic Society of New York descended on this city for the first time on Saturday evening at Symphony Hall, and Caesar-like, they came, they saw and they conquered. The following program is well known to concertgoers with the exception of Mr. Mahler's own arrangement of the second and third movements from the two suites of Bach with the use of the piano harpsichord to fill out the "continuo," played by himself:

Symphony, Fantastic Berlioz
Suite for orchestra Bach
Overture, Leonore, No. 3 Beethoven
Till Eulenspiegel Strauss

If one were asked just what differentiated Mr. Mahler's readings from those of other well known conductors, the answer could be given almost without thought, so marked are the distinctions. They lie primarily in his sane, wonderfully developed and highly poetic imagination, absolute musical knowledge, which makes for the highest authority, and a personality so extraordinarily vivid and full of concentrated energy as to make itself felt like an invisible thread to every man under his baton. There are no superfluous movements in his conducting, yet he brings out the most stupendous climaxes without the least loss of unity or sonority, while the elastic though unmistakable rhythmic beat brings a musical security to the hearer which is a positive delight. One feels that his intentions are absolutely clear to himself and they will be conveyed no less clearly to his men. In its playing, the orchestra has set a high artistic standard for itself, both through its conductor as well as through the many fine artists in its midst. Mr. Mahler has already achieved wonders with his splendid discipline, and the future, as a matter of conjecture from the present development, must result in artistic heights which will focus the attention of all those who realize the tremendous importance of a really great orchestra to the musical life of a community.

Thursday afternoon in Jordan Hall, Fritz Kreisler, the eminent violinist, appeared for the last time this season in Boston. As usual he gave one of those unique programs which spells a musical revelation to student and laymen alike. With Mr. Kreisler it is very difficult to place the finger on any one point of excellence and exclaim here is where he excels. But it is comparatively easy to feel that Mr. Kreisler's most intimate self comes to the fore in his

playing of the older less known works of the sixteenth, seventeenth and eighteenth centuries. In this program he gave such a group by Martini, Dittersdorf, Porpora, Francoeur, and Tartini, and the listener felt with him the intense musical joy of a creative interpretation of the very highest order. The distinctive features of Mr. Kreisler's playing are his absolute grasp of the varied musical epochs, his wide musical sympathies, limitless technical command and heartfelt sincerity of artistic purpose. And it is just these qualities which give his playing of the older masters the remote impersonal charm which are associated with that period while to the sugary Rondo Capriccioso of Saint-Saëns is brought a healthy sentiment quite refreshing to the sated martyr of the oft-heard cloyingly sweet mode of interpretation. As the remainder of his program, including pieces by Bach, Dvorák, Lanner and Sinigaglia, may very safely be placed under the same category of excellence, it is sufficient to state that he was recalled numberless times, at last coming on the stage garbed for outdoors as a gentle hint to the effect that trains cannot possibly wait even for a great virtuoso.

Alice McDowell rendered an ambitious program of piano pieces at Steinert Hall on Thursday evening which was much enjoyed by the audience of friends assembled to hear the young debutante. It is evident from her progress thus far that Miss McDowell only needs the quiet growth which comes with further development to make herself felt in the pianistic world, and much praise is justly due Carlo Buonamici for the splendid training which reflects so creditably in the work of his brilliant pupil.

Wednesday afternoon at Jordan Hall, Rosa Olitzka, the well known dramatic contralto, assisted by Mrs. H. H. A. Beach, the no less well known pianist and composer, united in a recital which called out a large and enthusiastic audience of the friends and admirers of both artists. Madame Olitzka has been known chiefly as a dramatic contralto, who won signal honors wherever she appeared by her gorgeous voice and highly dramatic temperament. It remained for her to prove her musical versatility, however, in the intimate and therefore more difficult lyric forms of her art, and it is only necessary to turn to another column of this issue to note how triumphantly she achieved this. Mrs. Beach lent diversity to the program by the charmingly imaginative playing of her own Suite Française, "Les Reves de Colombine," giving also the Brahms rhapsodie in E flat for the opening number. As previously noted, the audience is indeed privileged when a

composer-pianist of the rank of Mrs. Beach interprets her own works, and the enthusiasm with which the joint efforts of the artists were greeted augurs very favorably for their future appearances in this city and elsewhere.

A worthy cause was very materially aided by a splendid performance of the Gilbert and Sullivan operetta, "Trial by Jury," given at Eliot Hall, Jamaica Plain, on Wednesday and Thursday evenings. Much praise is due Frank O. Nash, the organist and musical director, for the successful outcome of the entertainment, which could hardly have been surpassed by well trained professional talent.

Ferruccio Busoni's recital in this city has now been definitely set for Wednesday afternoon, March 16, in Jordan Hall, closely following his appearance at the Boston Symphony concerts. Great interest has been manifested in Busoni's appearance here owing to his having made this city his home for a short while in previous years, and also because each visit brings us a greater and still greater Busoni.

Helen Hopekirk gave an interesting and well attended piano recital at Steinert Hall on Tuesday afternoon, when she played her own suite, "Iona Memories," besides a richly varied program of pieces by Schumann, Chopin, Debussy, Sgambatti and Liszt.

A delightful musicale was thoroughly enjoyed by the pupils and friends of Mrs. Gertrude Walker-Crowley at her charming studios on Mt. Vernon street, Salem, Mass., on the evening of February 16. The program contained an interesting paper on Grieg and readings from Ibsen by Edgar Houghton Paine, of Portland, Me., with musical illustrations by Mrs. Crowley and her pupils.

Alice Nielsen was the guest of honor at a reception given by the Professional Woman's Club on February 22.

The Faelten Pianoforte School is constantly in receipt of programs from its graduates and other representatives in all parts of the country showing the progress that is being made in spreading the influence of its splendid system of teaching.

Anna Miller Wood, the popular mezzo contralto, has been in great demand this season by clubs and societies for her inimitable rendering of the old French chansons. At the meeting of the Salon Française in the Tuileries on February 19 she sang Bemberg's "La Ballade du Desespere" with M. Thurwanger (recitant) and violin, cello, and piano accompaniment. Those present praised warmly her excellent diction and fine musical interpretation.

Jordan Hall was filled to the doors on Wednesday evening with an enthusiastic audience which assembled to hear the concert given by the advanced students of the New England Conservatory. The participants acquitted themselves finely in their different tasks and all showed the excellent results of careful training.

Clara Tippet has been the recipient of many words of praise for the artistic singing of her pupil, Lila Wellington, at the guest night of the Winchendon Woman's Club and at the Odd Fellows' concert in the same town.

GERTRUDE F. COWEN.

Madame Gulbranson and Anton Van Rooy assisted at a recent "Ring" cycle in Cologne.

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Ovation in Chicago for Meyer.

The following extracts, from the leading Chicago papers, refer to a recent recital by Otto Meyer, the young American violinist:

The young violinist is a player of excellent qualities. He is first of all blessed with a personality which wins, and at the same time commands respect and awakens confidence in his ability. He has studied seriously—that is evident—and he has studied well. His tone is clear, pure and true, has warmth and sympathy, and his technical equipment is abundant. He interprets with musical feeling and intelligence, shades well, and usually phrases well.—Chicago Tribune.

He is now mature in his art and a great credit to all the masters under whom he studied. Mr. Meyer displayed a wonderful technique, a voluminous tone and good musicianship.—Chicago American.

He made a decidedly attractive impression. In the purely musical numbers he displayed gifts of a high order.—Chicago Journal.

He plays very well, especially the things which demand delicacy and sentiment. His tone is good, he plays well in tune and has distinct musical temperament.—Chicago Evening Post.

Mr. Meyer, if he may be judged by his interpretation of pieces by Beethoven, Bazzini, Dvorak, Drla and Paganini, and by arrangements of two songs by Schubert, has possessed himself of a pure and refined tone and an execution which is of no little brilliance.—Chicago Record-Herald.

He has a pleasant tone and ample technique and he was flatteringly received by his audience.—Chicago Examiner.

His tone has refinement and his technique was sufficient to secure all the main results in the entertaining program.—Chicago Daily News.

Of the several gifted young American violinists who have been offered to the public in the past two years he would seem to possess greatest measure of independence. He shares those requirements in the matter of technical proficiency and tonal control that one has come to take for granted in all who invite the attention and the criticism of the public. He has even something individual to offer in the matter of tonal quality. His tone possesses a note that might well be defined as the reflection of an exceedingly attractive and ingenuous personality.—Chicago Inter Ocean.

Mrs. Rider-Kelsey with Philharmonic.

Corinne Rider-Kelsey was the soloist with the New York Philharmonic Society on February 21, at Springfield, Mass. Concerning her work, on that occasion, the Springfield Daily Republican said:

It was a happy thought to follow these Bach numbers with two eighteenth-century airs, with accompaniment for orchestra and harpsichord, and sang by a singer of such classical perfection as Corinne Rider-Kelsey. She is one of the very few who could carry the thing off, make her singing so simple and so flawless as to fit into the scheme. Her quiet seriousness, absolutely devoid of personal display or of any artifices to win popular applause, was exactly the thing. It is not the least notable part of her rapid success that it has been achieved without the least sacrifice of artistic dignity; she has never stooped to conquer. She likes classical music and she sings it; if people like it, very well; if not she does not feel called upon to provide miscellaneous entertainment. Luckily, they do like it when it is sung with such simplicity and perfec-

tion of style. In the Mozart "Voi che sapete," there was luckily, certainly, something of the lightness and humor that lurk in the aria—it might be treated with less austerity. But it was beautifully sung, and so was the Handel aria, "Quanto dolci," an exquisite bit of bel canto. It rounded out a concert such as the Springfield public has seldom been privileged to enjoy.

Esther Plumb's Successful Recitals.

Esther Plumb, the contralto who scored such a great success at her song recital in the Chicago Music Hall, Friday evening, February 25, has, previous to this appear-



ESTHER PLUMB,
Contralto.

ance, concertized extensively all through the States, Canada and Mexico. She sang with several of the foremost orchestras, and last spring was the contralto soloist on the spring tour of the Minneapolis Symphony Orchestra. The Chicago critics were unanimous in praising her work, as is shown by the following excerpts:

In Music Hall, Esther Plumb gave a song recital before a large and exceedingly appreciative audience. A program that contained many representative selections from classic and modern literature

served to display the young artist's talents and attainments fully. She possesses a contralto voice of unusual natural richness and warmth. Interpretatively Miss Plumb has much to recommend her. Good musicianship, sympathy, taste and a convincing manner of addressing her audience at present are her chiefest claims to recognition.—Glenn Dillard Gunn in Chicago Tribune, February 26, 1910.

A song recital given last evening at Music Hall by Esther Plumb, who was assisted by Emil Liebling, pianist, brought before the public a singer possessed of a richly colored voice and an effective understanding of how it should be used. Chatsam's "Woodland Crown Song" was sung with considerable charm by the concert giver—with so much charm, indeed, that the audience asked her to repeat it. Miss Plumb gave an admirable account of all her songs.—Felix Borowski in Chicago Record-Herald.

Esther Plumb, contralto, gave a recital last evening before an audience of flattering size at Music Hall. She had the able assistance of Emil Liebling, who contributed the Grieg sonata in E minor and a group comprising a MacDowell prelude, a Chopin nocturne and the Moszkowski concert etude. Madame Plumb proved the possession of a rich contralto voice of good range and considerable power. The tone quality is excellent, and the interpretations of Fauré's "Sabbath Morning at Sea" and Salter's "Lamp of Love" showed that the singer appreciates the effectiveness of pure tone alone.—Eric De Lamar, in the Chicago Inter Ocean.

At Music Hall last night Esther Plumb made her first appearance as a recitalist in a well balanced song recital. The artist is the possessor of a remarkable contralto voice, beautiful in quality, well placed and superbly trained, and Miss Plumb uses it with consummate art. Her rendition of Meyerbeer's "Ah! Mon Fils," one of the most difficult arias in the repertory of contraltos, was excellent. In the French group Miss Plumb was at her best. Her enunciation is perfect and her style exquisite, her German impeccable and her performance wholly praiseworthy.—Rene Devries in the Chicago American.

A song recital of more than common worth was given at Music Hall last night by Esther Plumb, the contralto. She has a voice of great beauty and power. It has been carefully and evenly developed until, with her natural gifts as a musician, she ranks as one of the leading Chicago singers. It is a great pleasure to hear an artist who had such a sense of beauty and such a voice, emotional endowments, and technical requirements to interpret it.

Her program was remarkable in one respect, that with the exception of two songs by Schubert no composer was represented by more than one number. This gave to her program a decided contrast of composers as well as works. It must be noted that most of the songs were of a high musical value.—Edward C. Moore, in the Journal.

Miss Hoberg to Resume Vocal Study with Valda in Paris.

B. Margaret Hoberg, the young concert pianist and composer, will sail for Paris on April 30 to resume vocal study at the Lamperti-Valda School of Singing. Miss Hoberg was a pupil of Giulia Valda before the latter went to Paris to found the school which has proved so successful, and while pursuing her studies with her former teacher, Miss Hoberg will devote part of her time to composition. Several young ladies, who are to enroll themselves in the Lamperti-Valda School, will sail with Miss Hoberg, having the happy opportunity of going under the chaperonage of Miss Hoberg's parents, who are to accompany her.

Ernest Schelling's "Fantastic Suite," for piano and orchestra, will be heard shortly in Strassburg and Amsterdam.

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St. Louis, February 23, 1910.

Last Friday and Saturday the sixth of the Symphony Orchestra concerts took place at the Odeon. As usual, an excellent program was presented and a large audience attended. The orchestra never showed to better advantage than on Saturday afternoon. Most praiseworthy of all numbers played was the symphony in C minor by Brahms, although not as much appreciated by the audience as the other numbers. It was given a splendid reading by Mr. Zach and his men. A suite by Bach opened the program and a "Characteristic Dance" by Saint-Saëns was much enjoyed. Madame Kirkby-Lunn, the English contralto, sang the aria from Gluck's "Orpheus and Eurydice" with power and dramatic expression. She also sang a group of songs by Elgar—"Sea Songs"—with taste. As a whole, this concert was one of the best ever presented by the St. Louis Symphony Orchestra.

Mary McCausland, violinist, a remarkably talented young girl, appeared as soloist last Sunday evening at the popular concert given by the St. Louis Symphony Orchestra. She gave two movements from the violin concerto by Mendelssohn in beautiful fashion and with remarkable understanding for one so young. The overture to "The Merry Wives of Windsor," the "Egyptian Ballet" music and a Strauss waltz were some of the orchestral numbers on the program.

A week of grand opera is now being given at the Garrick, the French Grand Opera Company, of New Orleans, being the attraction. The following operas have already been given: "Il Trovatore," "La Juive," "Manon," "La Favorita," "Cavalleria Rusticana," "I Pagliacci" and "Lakme." Among the singers enlisted in this organization are: M. Escalais, Madame Demedy, Madame Roland, M. Zocchi, Madame Fierens and M. Nuibo.

E. PRANG STAMM.

Shattuck and Sinding Meet.

Arthur Shattuck, the great young American pianist, had an amusing experience during his recent visit in Berlin. He, together with his old friends, Christian Sinding, the famous Norwegian composer, his brother, Stephan Sinding, the equally celebrated Norwegian sculptor, and the latter's wife, Denmark's leading actress, were stopping at the same hotel. Shattuck, who had not yet greeted his

old friends, was seated in the dining room at dinner with a party of Americans, who, having just been introduced to him, had not recognized him as the well known American pianist. They were particularly anxious to be courteous in the way of explaining everything European to him. In the mean time the Sindings had entered the dining room, and, not seeing Shattuck, had taken places in another part of the room.

"For example," said one of the Americans, "many celebrated people come to this hotel to live. At present, Sinding, the great composer, and his brother, the famous sculptor, are here. Their table is over there and we can see them quite distinctly from here." Shattuck failed to mention the fact that the Sindings and himself were old friends of years' standing. Accordingly the surprise and amazement of the Americans may easily be imagined, when the Sindings with one accord, on catching sight of Shattuck, arose from their table in a body and crossed the room to greet him most cordially, the quartet carrying on an animated conversation—in Norwegian!

CINCINNATI MUSICAL NOTES.

CINCINNATI, Ohio, February 26, 1910.

Romeo Frick, baritone, distinguished member of the Cincinnati Conservatory Alumni, who has for some years been located as concert singer and teacher in Oakland, Cal., leaves for Berlin early in March to remain a year.

The history of music, embodied in a charming series of sonnets, recently written by one of Cincinnati's most gifted women, Mrs. Lewis M. Hosea, will be given a first public hearing next Thursday evening at the Cincinnati Conservatory of Music. The author will deliver the sonnets before the students and friends of that institution.

Signor Tirindelli has set the date of the third Conservatory Orchestra concert of the season for Thursday evening, March 17. There will be three soloists, Mrs. Bowman, soprano; Louise Kerper Harrison, pianist, and the gifted little girl, Gertrude Isidor, violinist. The orchestra will play three groups of numbers, including a novelty by the local composer, Gorno. The fourth concert, in which the Conservatory chorus will also take part, will be given early in April.

Frederic Shailer Evans, pianist; Bernard Sturm, violinist, and Julius Sturm, cellist, well known from their connection with distinguished musical events of this city, announce an evening of ensemble music at the Cincinnati Conservatory of Music for March 4. The program will include works of Schumann and Dvorák.

The Cincinnati Conservatory of Music is supplying soloists from its faculty for many of the most important concerts of the Middle West and South. Hans Richard, pianist, who recently returned from a brilliant concert tour through the South, will be the soloist in next week's pair of Theodore Thomas Symphony Orchestra concerts in Chicago and also with the Louisville Symphony Orchestra in Louisville, Ky., on the evening of February 27. Mr. Richard's next important concert appearance will be in Indianapolis on the evening of March 7, when he will give a joint recital with Elsa Ruegger, the renowned cellist.

Frederic Shailer Evans, pianist; Bernard Sturm, violinist; and Julius Sturm, cellist, gave an ensemble concert at

Danville, Ky., last Wednesday evening. Wilhelm Kraupner, pianist, and Julius Sturm, cellist, gave a joint solo evening in Terre Haute, Ind., February 14, and Julius Sturm is engaged as soloist with the Cincinnati Symphony Orchestra for its concerts in Columbus, Ohio, February 28, and Muncie, Ind., March 7.

MUSIC IN COLUMBIA, MO.

COLUMBIA, Mo., February 23, 1910.

The faculty of Stephens College Conservatory has given weekly recitals. At one of these, Basil Deane Gauntlett, the English pianist, played a novelty from the "Iberia" suite of Albeniz. He is a prominent factor in the musical life of the city.

Vratislav Murdoch rendered violin concertos by Bruch and Paganini at his recital. He was ably assisted by Edna Estelle Hall at the piano.

Clarence A. Marshall gave a program on anthology of English song, singing some fifteen selections from the best English composers.

Edna Estelle Hall gave a piano recital of standard compositions and Mr. Marshall gave a lecture on "Faust" recently.

At Christian College, Professor J. Emory Shaw and Mrs. Shaw gave a delightful "Song Talk," illustrated by selections from the folk lore of the Manx, Neapolitans, Germans, English, Irish and Scotch.

The Mandolin and Glee Clubs of the University of Missouri gave their annual concert February 18. The Glee Club this year is exceptionally strong, the first tenors being adequate and the parts well balanced. Messrs Rizer and Cox, who sang tenor and baritone solos, did more finished work than is usual in college circles.

Madge Mundy, a popular local soprano, has returned from a visit to St. Louis, where she sang with several musical clubs.

CLARENCE A. MARSHALL.

Kansas Soprano Studying with Freemantel.

Katherine Hill-Hardi, a talented young soprano from Wichita, Kan., who has been studying with Dr. Frederic C. Freemantel this last year, has been appointed soprano soloist at the Old First Presbyterian Church, Washington square, Philadelphia. This is one of Philadelphia's most historical churches and also one of the most coveted soprano positions in the City of Brotherly Love. Miss Hardi has become very popular in and around Philadelphia and she has had many concert engagements this season, both in Pennsylvania and New Jersey. She is the fortunate possessor of a beautiful soprano voice, which has developed wonderfully under Dr. Freemantel's method of teaching. Her repertoire includes most of the standard concert and operatic arias and she is now studying the oratorio with her teacher.

Félia Litvinne will be one of the stars in the "Ring" cycle to be given at Monte Carlo in March.



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WASHINGTON, D. C., February 25, 1910.

Sunday night, February 13, Edward Hines, tenor, assisted by Frances de Grossart, mezzo soprano; Nellie de Grossart, soprano, and the Beethoven String Trio, appeared in recital at the New National Theater. Mr. Hines, who has studied exclusively in Washington, sang an unusually ambitious program for one making his initial bow before the public. He has a lyric tenor voice of pure quality and sings with intelligence. In the early part of the program he was noticeably nervous, but gradually gained confidence, so that his last two numbers were greeted with enthusiastic applause. Mr. Hines is planning to give another recital in April previous to his departure abroad to continue his studies in Italy.

February 14, 15, 17, 18, Ruth St. Denis appeared in matinee performances of her dances, creating a deep impression.

February 21, the Boston Symphony Orchestra played before a representative audience. ELMO M. MINEHART.

Von Doenhoff in Rochester.

Rochester teachers and students heard Albert von Doenhoff, the well known pianist, in a lecture-recital last week. Next day the papers had this to say:

It is seldom that one has the opportunity of hearing so brilliant and satisfying a musician as Von Doenhoff. His technique is remarkable, and he seems to overcome every musical problem that presents itself with the utmost ease. . . . In addition he knows how to tell the student what to do in order to facilitate his work. His playing showed comparatively little exertion, and effects were produced with ease.—Rochester Times.

Piano teachers and students filled the hall, attracted by the announcement that Mr. Von Doenhoff would lecture on the difficulties of piano playing and present means of solving problems. Hard work was the first thing necessary; even the virtuoso is at work when he is doing something that apparently requires no effort.

Independence of "method," of hand position, and other rules of practice was recommended. He illustrated various ways of gaining muscular strength.—Rochester Daily.

The pianist's talk showed him heaven-high in theory, and his work at the piano proved him relatively free from earth's dust in practice. His idea is that of muscular economy and adaptation of means to tone production. In brief, Mr. Von Doenhoff showed himself abreast of all that theory has been able to suggest. . . . In his demonstration he was particularly happy in brilliant staccato work. While Mr. Von Doenhoff is a musician of fine sensibility, at the same time he is that thing which poet-musicians so seldom are, a masterly technician, and a man who has made the teaching of technique his specialty.—Rochester Post-Express.

Schumann's "Carneval" was one of von Doenhoff's most pronounced successes, as in the past when he played it in New York.

Dr. Wüllner's Philadelphia Triumph.

Dr. Ludwig Wüllner's Philadelphia recital on Thursday of last week was another great triumph for the famous lieder singer, as the following press notices testify:

GERMAN LIEDER SINGER GIVES VARIED PROGRAM OF SONG.

Dr. Ludwig Wüllner, the poet, dramatist and master of the art of interpretation as applied to German lieder, held a large audience in thrall in Witherspoon Hall last night throughout a long and exacting program. The songs given were representative of the best of writers, old and new, and were from Schubert, Schumann, Brahms, Hugo Wolf, Hermann, Sinding and Strauss.

Wüllner combines the best of so many phases of singing that it is practically impossible to classify him properly. He is a law unto himself. The thing that stands out most conspicuously in his style is the entire subordination of his own personality and his ability completely to submerge himself and give to the audience the probable meaning of the poem as intended by the composer. He is a medium of expression always satisfying and complete.

The audience last night evinced the keenest delight in every song given. There were several demands for encores, which were given in the most gracious manner.

The accompanying of Conrad V. Bos is as remarkable for style and beauty as is Wüllner's singing.—Philadelphia Record, February 25, 1910.

DR. LUDWIG WÜLLNER AGAIN WINS FAVOR IN THIS CITY.

There was a large audience last night in Witherspoon Hall for the song recital of Dr. Ludwig Wüllner, who was assisted by Conrad V. Bos. In the attendance were many well-known society persons and music lovers of the city.

Dr. Wüllner captivated the audience by his charming renditions of quaint German lieder songs and he scored a notable triumph, in which Mr. Bos, who is a capable accompanist, also shared. Dr. Wüllner was first seen here a year ago and Philadelphians were then enthused over his art.

Only a few weeks ago he appeared with the Philharmonic Society and was also soloist at one of the concerts of the Philadelphia Orchestra. His singing at both times was deeply appreciated, and the enthusiasm was continued last night. At the recital last night he gave some new lieder songs. There were numerous request selections, including "Der beiden Grenadiere."—Philadelphia Inquirer, February 25, 1910.

THE WÜLLNER RECITAL.

The twenty songs that were performed by Dr. Wüllner at his recital in Witherspoon Hall last night gave the celebrated German lieder singer an excellent opportunity to reveal his histrionic talent, mainly in the mood of tragic intensity. Six songs of Schubert were

included in the wide range of the soloist's selection, and five lyrics of the ill-fated Hugo Wolf. The most familiar offering was the stirring "Two Grenadiers" of Schumann—sung by request—whose popularity proved so vexatious to the composer in his day, but is easily understandable. The printed program included the text of the songs and the translation, and the example set in enabling the audience to understand what they were hearing deserves to be copied.

Dr. Wüllner's claim to serious artistic consideration does not rest upon the tone quality of his voice, separately considered. . . . He not only dramatizes the episode or the characteristic sentiment of the song, but he gives each clearly carved word its utmost significance. There are few singers to compare with him for clearness of enunciation, and the acute realization of the emotional value of the text so forcefully delivered. This was at no point in the program more forcibly illustrated than in the fiery little flash-in-the-pan of a song by Brahms—over almost the instant it was begun—entitled "Kein Haus, Keine Heimat." It was stormily applauded and was repeated.

C. V. Bos' accompanying was in its way quite as remarkable an achievement as Dr. Wüllner's singing. It was admirably sympathetic and as sensitive as a galvanometer. There is scarcely an accompanist now before the public who could not listen with profit to Mr. Bos, and strive to emulate his spiritual and technical distinction.—Philadelphia Public Ledger, February 25, 1910.

Busoni's Magical Sway.

Ferruccio Busoni's recitals at Buffalo and Philadelphia were productive of particularly fine tributes from the press; several of which are herewith reproduced:

BUSONI VERITABLE MAGICIAN AT PIANO.

This eminent musician is a veritable magician at the piano, and his is a genius so monumental that in writing of him one is tempted to indulge in all the superlatives at one's command. Such virility of expression, dynamic power and brilliancy of interpretation is seldom heard in any one artist. His prodigious pianistic resources enable him to bring to the interpretations a wealth of ravishing tonal beauty and an emotional strength that brought storms of applause.—Buffalo Courier, February 12, 1910.

BUSONI, THE MASTER, HELD AUDIENCE IN GRASP.

Busoni is a master. He has broken away from every musical tradition, from universal and popular ideas of commonplace interpretation, and once under the spell of the superb strength he holds the listener breathless with delight. A demonstration quite unseen and unheard in the annals of Buffalo's musical season occurred last night.—Buffalo Evening Times, February 12, 1910.

GREAT PIANO PLAYING.

Busoni is more than ever entitled to be ranked among the most masterly and impressive and eloquent and brilliant and nobly satisfying exponents of his instrument.—Philadelphia Inquirer, February 15, 1910.

BUSONI'S TRIUMPH AT PIANO RECITAL.

He ranks with Paderewski as a pedagogue. He produces a volume of tone that is positively astonishing. The Liszt numbers showed in a superlative degree Busoni's magnificent technique.—Philadelphia Press, February 15, 1910.

Cairns Recital at Burritt Studios.

Clifford Cairns has issued invitations for a recital of songs on Thursday evening, March 3, at the Burritt Studios, 35 East Thirty-second street, with Ethel Wenk at the piano. Those who know this singer as well as those who appreciate good singing are sure to be there.

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PHILADELPHIA, Pa., February 28, 1910.

The second Wagner program of the season, played by the Philadelphia Orchestra on Friday afternoon and Saturday evening, drew two immense audiences to the Academy of Music. Pohlig gave a masterly interpretation of the music, his conception of the "Tristan and Isolde" number being particularly idealistic and poetic. The Funeral March was also played with splendid sweep and solemn impressiveness. The following numbers made up the program:

A Faust overture.
Racchanale, Der Venusberg, Tannhäuser.
Tannhäuser's Pilgrimage to Rome, Tannhäuser.
Overture, Tannhäuser.
Vorspiel and Liebestod, Tristan and Isolde.
Siegfried's Schmeliedelieder, Siegfried.
Waldweben, Siegfried.
Funeral March, Die Götterdämmerung.
Vorspiel, Parsifal.

At the Friday and Saturday concerts to be given this week three familiar works will be contrasted with a symphony by W. W. Gilchrist, conducted by the composer. Prof. Cornelius Rübnér, of Columbia University, will be the soloist.

Dr. Wüllner's recital took place on Tuesday evening at Witherspoon Hall. The great interpreter has been heard here a number of times before, yet his marvelous singing, acting and declaiming still astonish and rouse his audience to the greatest enthusiasm. Surely no other singer of this generation possesses his power to give the last shade of meaning to every song, to every sentence, to every word.

One of the most interesting recitals announced for this season in Philadelphia is that by Thaddeus Rich, which has been arranged for the afternoon of Friday, March 18, at the Academy of Music. The work of Mr. Rich as concertmeister of the Philadelphia Orchestra is very well known. The accompanist will be Ellis Clark Hammann, who makes his work tell in a most attractive manner.

The Philadelphia Musical Academy celebrated its fortieth anniversary with an interesting concert at Musical Fund Hall on Monday evening, February 21. Wassili Leps was the speaker of the evening, and a silver loving cup was presented to Richard Zeckwer, founder of the Academy. The fine musical program included a Bach concerto for four pianos, violin solos by Paul Meyer, "Una Voce Poco Fa," from "The Barber of Seville," with Jenny Lind's variation, charmingly sung by Marie Zeckwer, cello numbers by D. E. Ezerman, and piano works played by Messrs. Richard Zeckwer, Leps, Camille Zeckwer, Bawden, Golz and Clark.

Agnes Lee Golden was heard in a song recital at the Fuller Building on Tuesday evening, February 15. Miss Golden is a pupil of Grace Welsh-Pepper, and sang in a way that must have pleased her instructor as well as the audience.

The Boston Symphony Orchestra was heard Wednesday evening at the Academy of Music in an interesting program, containing the lovely Schubert "Unfinished" symphony and the Rachmaninoff symphonic poem, "The Island of the Dead," played here for the first time. The Brahms concerto for violin and cello was also a novelty to most of the audience. Willy Hess, violin, and Alwin Schroeder, cello, were the soloists. The program closed with "Till Eulenspiegel's Merry Pranks."

"For those who love children" would have been an appropriate heading for the program of the Saturday afternoon recital at the Combs Conservatory of Music, inasmuch as the performers were little tots from eight to twelve years of age. This does not mean that a really

musical program was not given, for the music was well played in a delightful, straightforward, childish way.

The third recital of the Philadelphia Trio was given at the Acorn Club on Wednesday afternoon. The Trio does splendid work, and it is hoped that this first season will be followed by many more. Alexander Schmidt, violin; Herman Sardby, cello, and Selden Miller, piano, comprise the Trio.

The Mendelssohn Club concert, with Thaddeus Rich as soloist, took place on Thursday evening at the Bellevue-Stratford. Under W. W. Gilchrist's able direction the club was heard in two choruses from Schumann's "Paradise and the Peri," a "Laughing Song" by Van der Stucken; "Spanish Serenade," Elgar, and "Land Sighting," Grieg. Mr. Rich played Wieniawski's "Faust" fantasia and other pieces.

At the last of the Philadelphia popular concerts to be given on Wednesday evening, March 2, the program will contain the following numbers chosen by popular vote:

"Peer Gynt" Suite, Grieg.....234 votes
"Impressions of America," Pohlig.....200 votes
"Midsummer Night's Dream," Mendelssohn.....182 votes
"Lohengrin" Vorspiel, Wagner.....155 votes
"Sakuntala" Overture, Goldmark.....124 votes

Antoinette Szumowska, the Russian pianist, gave a recital at the Bellevue-Stratford on Monday afternoon. She was heard in a Chopin sonata, a Mozart fantasia and other numbers. Needless to say, every number was rendered with a clean cut perfection of detail in which this artist excels.

WILSON H. PILE.

BALTIMORE MUSIC.

BALTIMORE, Md., February 26, 1910.

The Metropolitan Opera Company was the means whereby those attending the performance on February 25 made a musical excursion backward to the time of "Stradella." Alma Gluck and Leo Slezak were in perfect form and gave an ideal portrayal of their separate roles of Leonore and Stradella. Miss Gluck has a beautiful voice, and to those who remembered her charming singing earlier in the season, her success was not a surprise. Otto Goritz and Albert Reiss were inimitable in the roles of Malvolio and Barbarino, "Pagliacci" was also sung with an entirely different cast (with the exception of Gilly as Silvio), to that of a month or more ago. Martin did his best singing here as Canio, and he is surely destined to take the highest rank in the days to come. Rita Fortia made a very acceptable Nedda and Forsell as Tonio. His voice is a fine, vibrant baritone of excellent range, and his interpretation of the part is marked by an originality all his own.

It is indeed a sad duty to record the passing of W. Edward Heimerdahl on February 22. He was a talented musician, a man of rare gifts, an inspiring teacher, genial and helpful companion, whose sterling traits of character have been a valuable asset in the musical life and atmosphere of Baltimore during his twenty or more years of residence here.

One of the many interesting features of the Commemoration Day exercises of Johns Hopkins University, at McCoy Hall, was the playing of the orchestra, under the direction of Edwin L. Turnbull. The labor union had forbidden its members to play under Mr. Turnbull's leadership, on account of his being an amateur. He was able nevertheless to secure from the Peabody a sufficient number of artistic string players and from the National Marine Band a full quota of wind instruments to make up a satisfactory orchestra; the result attained was hailed with no small degree of pleasure, and he deserved the success and congratulations he enjoyed.

The Boston Symphony Orchestra, assisted by the Oratorio Society, Corinne Rider-Kelsey, soprano; Janet Spencer, alto; Daniel Beddoe, tenor, and Claude Cunningham,

ham, baritone, gave a concert at the Lyric on February 22 to the largest house of its season. The program was very interesting, consisting of the overture to "Genoveva," Schumann; concerto for violin, Mendelssohn, and the choral symphony, No. 9, Beethoven. Willy Hess, concert master, was the soloist. The last symphony of Beethoven was given a presentation never excelled, and, perhaps, never equalled, in this city, although it is possible that it might have been even more enjoyable, had some of the frequent repetitions been omitted. The chorus had been carefully and finely trained and did well. The quartet sang splendidly.

The eminent English organist of St. Paul's Church, late of Southwark Cathedral, London, Eng., A. Madelry Richardson, gave a scholarly and highly interesting lecture at the third open meeting of the Woman's Literary Clubs on February 24, his subject being "Music, the Handmaid of Religion." He is a M. A. of Kibbe College, Oxford, a man of rare attainments and eminently qualified to do full justice to so noble a theme. He paid a well deserved tribute to Rev. J. S. B. Hodges, rector emeritus of St. Paul's, for his magnificent work for and contributions to the music for the American Church.

Ernest Hutcheson, pianist, teacher and lecturer, gave an analytical exposition of Strauss' "Elektra" at the Peabody on the afternoon of February 24, and because of the vogue for this rather extraordinary work, the address was most timely. Mr. Hutcheson is a firm believer in Strauss, and for this reason and because of his study of theme and his eminent musicianship, he is qualified to present them in the best possible manner. Mr. Hutcheson illustrated the themes by means of the piano.

The fourteenth Peabody recital was given by Josef Lhévinne, the great Russian pianist, on the afternoon of February 25. There have been a number of wonderful pianists in this really fine course of recitals, but it is perfectly safe to say that none of them has given greater pleasure than Mr. Lhévinne or aroused more spontaneous enthusiasm. His technical powers seem limitless, his intonation impeccable, his touch exquisite and his ability to interpret the varied numbers of an exacting program all that can be desired.

Regular subscribers and occasional readers of THE MUSICAL COURIER (the latter class should promptly be transferred to the former) will please bear in mind that the paper is for sale at the music stores of the Kranz-Smith and the H. D. French Music Companies, and subscriptions can also be placed at these stores as well as at the Sanders & Stayman Company.

M. H.

Connell Sings in "The Crusaders."

Horatio Connell was the soloist last week with the Philadelphia Choral Society. The following excerpts relative thereto are of interest:

In "The Crusaders" Mr. Connell made an excellent impression, which was reinforced by his fine performance in "Tailfeer." He has a voice of singular sweetness, which has been trained till it has become as fluent and flexible as though it were a lyric tenor. Mr. Connell's singing is never stentorian, and yet the restraint and refinement of his art involves no lack of carrying power.—Public Ledger, Philadelphia, February 18, 1910.

Mr. Connell sang the part of Peter the Hermit with artistic appreciation, which, with the mellowness of his voice, made his numbers thoroughly enjoyable.—Evening Telegraph, Philadelphia, February 18, 1910.

Mr. Connell, as Peter sang impressively, with fine authority and feeling. Mr. Connell's voice is singularly mellow and rich in quality, and his singing shows rare facility and refinement.—Evening Bulletin, Philadelphia, February 18, 1910.

A Cottlow Triumph in London.

LONDON, England, February 26, 1910.

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PITTSBURGH, Pa., February 26, 1910.

The Pittsburgh Orchestra returned this week from a triumphal concert tour. The organization never had a more enthusiastic reception than that at Toronto, Canada, and Rochester, N. Y. Mr. Paur and his men were feted at both places. Thousands of people were turned away from the concerts. The body appeared with the Toronto Choral Society, under Paur and Fletcher at both Toronto and Rochester. The orchestra returned in fine spirits to its weekly concert at Carnegie Hall last evening. In the absence of the regular concertmaster, Franz Kohler occupied the first desk most capably and efficiently. Mozart's symphony in E flat proved the excellent condition of the organization. The reading was careful and expressive of the contents. Of particular interest was the Vivaldi concerto, which not only furnished the analytical musician with thought food, but gave pleasure to the average orchestra patron. It is a delightful work, and though contrapuntal is offset by melodic subject matter. The popular and oft played "Tannhäuser" overture brought forth a demonstration. It has been much better given than last night. Careless intonation and uneven balance marred the first part of the work. The well liked Grieg "Peer Gynt" suite made a repeated appeal. The last movement had to be played again. Last but not least was the Smetana lovely "Ultava" tone poem. It is a favorite with Pittsburgh audiences and last night its beautiful strains lost nothing in the interpretation. There was no soloist last evening. Next week Mischa Elman comes to Pittsburgh.

The Apollo Club, Rinehart Mayer, conductor, gave its second concert last Thursday evening with Mrs. Charles Farrow Kimball, soprano, and Reinald Werrenrath, baritone. It was one of the most enjoyable concerts given in some time by the club. The program contained some very difficult works and these received a good rendition. Chief among them was Max Bruch's "Frithjof," which was heard locally for the first time. It was sung with considerable spirit, though a trifle colorless in spots. The best number, so far as the work of the chorus was concerned,

was Max Spicker's "Juanita." So well was it given that the audience demanded its repetition. Mrs. Kimball was flatteringly received by the large audience. Her work in the Bruch cantata was artistic and convincing. She made much of the lament and the lovely quality of her voice made a singular appeal. In the Hahn number Mrs. Kimball did perhaps her most successful work. Although there were five songs in the group her auditors compelled her to respond to an encore. Mr. Werrenrath disclosed a voice of excellent timbre and lustre. All his efforts of the evening were sufficient to place him with the best baritones in the country. His voice is not heavy, yet he sings numbers essayed by the heavier baritones with consummate skill and artistry. The resonance of his voice gives it a carrying quality that may be heard above the heaviest ensemble. His work in the Bruch number demonstrated this. In his numbers on the first part of the program, Mr. Werrenrath found the audience entirely en rapport with him. He sprang at once into popular favor and should be welcomed back to Pittsburgh again. Mr. Oetting played all the accompaniments well. Mr. Steiner helped at the organ.

An organ recital and sacred concert is scheduled for February 27 at St. Mary's Church at McKees Rocks. It will be given by Casper Koch, organist, and Albert Sieben, organist of this church, and the St. George Choral Union. The program is of more than passing interest.

Adolph M. Foerster, the composer and teacher, of this city, will, with F. William Saalbach, baritone, give a recital before the Marcato Club of Clarksburg, W. Va., next Thursday evening. Mr. Foerster will furnish a verbal analysis of the compositions and will play Mr. Saalbach's accompaniments.

Theodore G. Wettach's pupils gave an attractive recital last Thursday evening at the lecture room of Emanuel Church, North Side. The students were assisted by Katherine S. Vaupel, reader, and Walter H. Reuter, baritone. Those who took part were the Misses Keefer, Baker, Dalrymple, Guyten, Niedermeyer, Muhlrton, Wilsman, Held, Meyers, Ehrhardt and Hennig, and Robert Wettach.

The postponed piano recital of Mrs. Biedermann took place last week at Hamilton Hall and an interesting program was carried out.

E. Ellsworth Giles offers Ida Mae Heatley, contralto, a well known and popular local singer, in a recital of songs on next Tuesday evening at the Bellefield Club, Craig and Center avenues. A male quartet will assist.

A large and appreciative audience attended the second of a series of music soirees by Sidney M. Hamilton and J. L. Rodrigues and their respective piano and vocal pupils last Friday evening at the Fort Pitt Hotel. Gwendolyn Clemens' playing of Rubinstein's barcarole in F minor and Chopin's etude in C minor was very pleasing. Gertrude

Mohr's rendition of MacDowell's "Shadow Dance" and Liszt's fourth rhapsody made her an immediate favorite. C sharp minor etude by Chopin and "Hungary" by MacDowell were artistically given by Will F. Wentzell. Jessie Bruce, soprano, was very pleasing in a group number, "What is Love?" by Grant, "Less than the Dust" by Woodforde-Finden and "Love is the Wind" by McFadyen. A group of four Indian songs by Pittsburgh's composer, Charles Wakefield Cadman, were rendered by Luther H. Harper, tenor, in a pleasing and artistic manner. "Vulcan's Song" by Gounod and "I'm Wearing away to the Land o' the Leal" by Foote were admirably sung by E. H. Mackintosh, baritone. The patronesses for this recital were Mrs. J. C. Bruce, Mrs. H. P. Goff and Mrs. S. S. Gilson, and they were assisted by Nell Goff, Mary Bruce and Mary Gilson. The third of these recitals will be given at the Fort Pitt Hotel, Friday evening, April 29.

Mary Ure, daughter of Dr. Walter Ure, of the North Side, will sail for Europe March 5, on the Auguste Victoria, to continue her studies with Leschetizky in Vienna. Miss Ure will pursue her studies mainly with Marie R. Prentner. This is Miss Ure's second sojourn abroad.

James Stephen Martin announces the third song recital in the artist pupils' series being so successfully given this season at the Rittenhouse. The concert will be presented this time by Mrs. Oliver M. Coulter, soprano, and Mrs. H. Talbot Peterson, contralto, with Miss Hawley as accompanist. Both these singers are favorably known and need no introduction to the public.

Warren M. Hawkins, from the Virgil Piano School of New York, will give a piano recital at the Pittsburgh Virgil School, at 413 Penn avenue, on Friday evening, February 25. Robert Young, director, cordially invites the public to attend.

Artists' Concert at Newark.

The fourth of the third series of artists' concerts took place on February 18 in the Elliot Street School Assembly Hall, Newark, N. J. Dora Becker-Shaffer, violinist; Viola Waterhouse, soprano; Edward Bromberg, basso, and Henry M. Williamson, accompanist, gave the following program:

Pastoral	Haydn
My Lovely Celia	Old English
The Lark Now Leaves His Wat'ry Nest	Parker
Mrs. Waterhouse.	
Ballade and polonaise	Vieuxtemps
Mrs. Shaffer.	
Russian Cradle Song	Simon
Barge Haulers' Chant	Russian Folk Song
Harvest Song	Russian Folk Song
Mr. Bromberg.	
The Chrysanthemum	Salter
Slumber Song	MacDowell
Come, Sweet Morning	A. L.
Mrs. Waterhouse.	
Norwegian Dance	Grieg
Hungarian Dance	Brahms-Joachim
Spanish Dance (Zapateado)	Sarasate
Mrs. Shaffer.	
All Through the Night	Old Welsh Melody
Love Is a Bubble	Allison
Mr. Bromberg.	

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